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WILHELM R. VALENTINER

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FREDERIC FAIRCHILD SHERMAN



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FIG. 10. GIOVANNI DI AGOSTINO: MADONNA AND TWO ANGELS
Private possession, Florence



FIG. 9. GIOVANNI DI AGOSTINO: MADONNA AND CHILD
Berlin, Kaiser Friedrich Museum

ART IN AMERICA *AND ELSEWHERE*
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VOLUME XIII • NUMBER I • DECEMBER 1924



STUDIES IN ITALIAN GOTHIC PLASTIC ART

II. AGOSTINO DI GIOVANNI AND AGNOLO DI VENTURA

IN addition to Tino di Camaino, two other Sienese artists, Agostino di Giovanni and Agnolo di Ventura may be mentioned as representatives of the manner of the generation which followed Giovanni Pisano. These artists, known to have been active in Siena about 1320-50, were famous in their own time as we learn from the description by Vasari, who devotes a special chapter to them. Through him and through certain documents we find that as architects as well as sculptors they produced great works and left the imprint of their art on some of the most important Gothic buildings of their home city. They worked on the old cathedral which was almost finished and also on the new cathedral which was begun and never completed, the splendid form of which even as a fragment seems wonderful to us. They also assisted in the building of the vaults of the Palazzo Pubblico and the splendid Torre del Mangia. They helped to erect the facade of the Palazzo Sansedoni, the high tower of which must have been once one of the determinate factors in the silhouette of the market place. They also built some of the most beautiful city gates such as the Porta S. Agata

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and the Porta Roma. Lastly they constructed the most important aqueduct which ran to the Fonte Gaja which was decorated later by Jacopo Della Ouercia, they also made the plans for several fortresses near Siena, the Castell of Grosseto and the Castell of Massa di Maremma.

We would not be able to comprehend the importance of these two masters as sculptors, and this side of these masters Vasari praises especially, if we had only the tombstone of Bishop Guido Tarlati in the Arezzo cathedral, important parts of which have been destroyed, but further works by these artists have been discovered. It was Adolfo Venturi¹ who first correctly attributed to these masters such monuments as the tomb of Cino de' Sinibaldi, the fragments of the Arca of St. Atto, the memorial tablet of Ricciardi, all in the cathedral at Pistoja, as well as the reliefs with the legends of St. Ottavian in the cathedral at Volterra and the portal lunette on the cathedral of Arezzo. If we also consider that these artists worked according to Vasari in Orvieto too and we also describe below a work by them in Sarzana we are able to comprehend from the wide scope of their activity the great fame which they enjoyed while still alive.

Vasari designates them as successors of Giovanni Pisano, their manner is rather as that of Tino di Camaino a reaction toward the picturesque, broken and dissolving art of this master, their severely compact cubic forms differing widely from Giovanni's. We can quite understand the great praise which Giotto gave them when according to Vasari in Orvieto, 1326, he recommended them to the citizens of Arezzo for the erection of the Tarlati monument. In fact their manner with the compact architectural forms and the simple straight line silhouette is more like that of Giotto than Giovanni Pisano.

Their manner becomes clear to us when we look at the monument of Cino de' Sinibaldi in the cathedral at Pistoja (Fig. 1). We must mention here that this work is very often designated as a work by Cellino di Nese, although Supino² pointed out that in the contract made with Cellino di Nese regarding the execution of the tomb, a Sienese sculptor whose name is not given in the document, is mentioned as having completed this work. Later Venturi proved the statement that Agostino and Agnolo of Siena were the sculptors who made this monument, by making a comparison of the style of this and their other works.³ As there is mentioned in the document only one sculptor, it is

¹Storia dell' Arte Italiana IV, p. 367-402. See also E. Scatassa in the Thieme-Becker Lexicon.

²Arte Pisana, 1904, p. 206.

³Perhaps it is not mere chance that Agostino di Giovanni's wife was Laguna di Nese, possibly a relative of Cellino di Nese, who secured the contract for the sculptor from Siena.



FIG. 2. A AND B: AGOSTINO DI GIOVANNI: STATUETTE OF MADONNA
Private possession, Berlin

most likely that Agostino di Giovanni is the one who received the orders as we shall see later. This memorial has always been famous because of its historical importance, being the first of a series of tombstones of professors showing the teacher lecturing to a group of his pupils. Its artistic importance and independence has, however, never been sufficiently appreciated. The general impression is somewhat disturbed by certain defects, such as the incorrect restoration of the right hand and possible changes in the arrangement of the figures, nevertheless on the whole the extraordinary effect of the splendid construction and the pregnant composition can still be seen. The monumental effect of the middle figure is astonishing, due to the enlargement, for it is quite double the other figures, and also to the fact that all details have been made to coordinate with the essential outline of the whole. Remarkable too is the combination of conventionalized figures, which stand in a row at intervals like the columns of a church, with the most animated and convincing expression. How well the artist understood how to lend his simplified forms life, how carefully he has watched expressions of character and gesture is shown in the numerous gestures of the figures and the charming scenes of the predella; the various degrees of attention and the numerous postures of persons listening to a lecture can be seen here. In these varied figures the gestures are not repeated, neither the expressions on the faces, not even the manner of wearing the hair or the head covering. The great calm which permeates the statues is animated by the vivacious gestures of both hands, which is characteristic for this artist. This generosity of form expression correlates with a broad clear technique. The chisel has been wielded with great certainty so that the surfaces are sharply set off from one another. In so doing the artist purposely disregards any rounding off of corners or smoothing of surfaces, which would prepare for any naturalistic tendency such as we find in Giovanni Pisano. Precise, yet ingenious is the drawing of the folds in the robes as well as of the other accessories, such as the life-like leaves on the columns or the thistle-like plants on the sides of the predella or the cleverly drawn borders on the cloaks around the neck of the professor and the pupils.

The tense cubic compression of form, the severe architectural composition remind one of Tino di Camaino, who belongs to the same period of style. Here too as with Tino the outline is confined to the simplest possible form in a firm inclusive line, the limbs are close to the body, the immediate impression of the whole figure is of its cubic

weight as a block; the features and hands are reduced to outline, here as well as with Tino the naturalism of Giovanni Pisano is purposely avoided.

In spite of the fact that there are certain similarities with Tino we find an independent personality back of these works. In contrast to the soft rounded outlines of Tino this master loves sharp cornered silhouettes, instead of diagonals he accentuates horizontal and vertical lines in the composition as a whole as well as in the details, especially the lines of the folds; Tino's sharp turns and contraposition are changed into simple frontal and profile postures and while his figures seem to have been developed from columns, pillars form the elementary foundation of the figures of our masters. Agostino's and Agnolo's sculptures are more schematic and structural in their effect than Tino's without showing any lack of inner animation, in fact they seem to have been designed so clearly according to certain laws of composition and rules that we are reminded of the manner of artists of the present, especially the cubists. The attention is often attracted to the manner in which the robes sometimes end in triangular openings; on the upper part of the body such triangular forms can often be seen in the position of the arms or folds of the robes, even the faces show long three-cornered noses, rectangular cheek lines, horizontal mouth lines and similarly formed head covering or hair dressing are compatible with such forms.

If we look at a statue such as "The Madonna and the Child" in a Berlin private collection, which I wish to attribute to these artists (Fig. 2), we will see, if we look at it from all sides, how clearly the surfaces of the sides and the front are set off from one another as in a pillar. The two side lines run straight down the Madonna and the Child with its vertical arm and hair cut is included exactly in this outline. The line of the mouth and the back of the nose are set at right angles with one another; also the triangular forms in the bottom of the shirt of the Child and the abstract vertical lines of the folds which are continued in the undergarment of the Madonna are typical. It is characteristic that an art dealer who had this statue for some time had the features of Maria and the Child chiseled down as they seemed too angular for him; in this most barbarous manner he removed something of the superior severity and conformity which the artist had carefully planned. As in the tomb of Cino de' Sinibaldi the artist here too combines naturalism and naive freshness with a severe abstract style;



FIG. 3. AGOSTINO AND AGNOLO DI SIENA: MEMORIAL TABLET OF BISHOP RICCIARDI
Cathedral, Pistoja



FIG. 4. AGOSTINO AND AGNOLO DI SIENA: TOMB OF BISHOP MALASPINA
Sarzana, S. Francesco



FIG. 6. AGOSTINO AND AGNOLO DI SIENA: MADONNA AND SAINTS PORTAL LUNETTE
Siena, S. Francesco



FIG. 5. AGOSTINO DI GIOVANNI: MADONNA AND SAINTS PORTAL LUNETTE
Arezzo, Cathedral

this can be seen especially in the saucy Child who holds himself up with such energy. Very true to life are his movements, with his right hand he is holding the toes of one of his feet, in the left hand he is holding a dove by the wings and it is pecking at his hand, all this the artist has fitted very artistically into the architectural plan.

It was quite right of Venturi to attribute the memorial tablet of Bishop Ricciardi (+1343) in the Pistoja cathedral to these artists (Fig. 3). As it is one of the later works of their shop he assumes that Giovanni d' Agostino, the son of Agostino di Giovanni, assisted in this work, but the composition seems to me to be much too severe, the technical construction too broad and definite for the younger artist. The folds of the robes, it is true, at least of the Madonna and St. James are not straight lines and cornered as seen in the figures of the Sinibaldi tomb, but even in the softer curves they are so conventionalized and systematic, that we have no difficulty in recognizing the same hand. In addition we see the preference for the triangular forms in the composition of the founders, in the upper part of the Madonna statue, in the robe of the bishop at the left and also the accentuation of the vertical and horizontal lines especially in the middle is conspicuous in itself.

A still more important work of these artists is to be found in the tombstone of the Bishop Malaspina (+1338) at S. Francesco in Sarzana (Fig. 4). Venturi strange to say did not recognise this work as belonging to these masters but classifies it with the North Italian works by followers of Giovanni Balducci.⁴ The reclining figure corresponds very well to the figures in the Sinibaldi monument: the same straight sharp nose, the close horizontal mouth, the cloak falling in sharp triangular folds, radiating as it were, the fingers of the large hand being the determinate for the direction. The ornamentation has been made in small holes as in the sandals of the jurist or in the cloak of the Holy Bishop on the Ricciardi Memorial tablet, not in the superficial picturesque manner of Tino, but with even careful stippling at definite intervals. The relief figures corresponding in manner to those on the Ricciardi tablet, are, however, somewhat finer and more precise. They are placed ingeniously and freely in the open surface and as in the other work they cut into the frame and in form show the same severe schematism. The Child on the lap of the Madonna, together with the founder, forms a triangular composition and in addition to the tri-

⁴*Storia dell' Arte Italiana*, p. 606.

angles we find a preference for the tense horizontal and vertical lines in the silhouette, as seen in the straight shouldered saint standing back of the founder. The Child is animated as in the above mentioned Madonna and has the same combed back curly hair above a noticeably high forehead. The artist's efforts to conventionalize result in strange beard shapes, see, for instance, the three saints standing to the left, especially St. Paul, the type of which is similar to that of St. James major in the Ricciardi memorial. The pupils of the eyes are shown by round holes filled with small pieces of black stone, as we find in other works by these artists, but also in numerous sculptures of contemporaries like Giovanni Balducci and his school, and of earlier sculptors. On the surface beneath the console which holds the sarcophagus are the symbols of the four Evangelists, the Mathew angel with its fine sharp profile is similar to the profile of the Berlin Madonna statue.⁵ The relief of the ornamentation as well as the figures is always kept within the plains and discloses the fine feeling of the artists for plastic, which is superior to that of Giovanni Balducci, a tomb (that of the son of Castuccio) by whom is to be found directly opposite the above in the same church in Sarzana.

We would like to know which of the two artists, Agostino di Giovanni or Agnolo di Ventura, created the manner which we find in its maturity in the Sinibaldi tomb. It does not seem probable that both sculptors were equally original, the more so as the chiselling in the works mentioned seems to be quite personal. Vasari's assumption that the two artists must have been brothers is not true. There is, however, no reason to doubt his statement that Agostino di Giovanni was the elder and leading master, he is mentioned on the Tarlati tombstone first. According to historical evidence he married, 1310; according to this the date of his birth was probably 1285-90. The earliest dated work, the reliefs on the arca of St. Ottavian in Volterra from the year 1320, which show plainly the characteristics as seen in the Sinibaldi tomb much more decided than in the Tarlati monument of 1330, where both artists are named as sculptors. Possibly Agnolo did no work on the earlier piece, he must have been very young at the time. It seems very probable that the weaker parts on the Tarlati tombstone may well be ascribed to him rather than to the son of Agostino, Giovanni di Agostino, who is made responsible for it usually. Giovanni was at the time scarcely twenty years old and would hardly have done any defi-

⁵The two lions lying crosswise, which can be seen on the reproduction have been replaced by modern imitations.



FIG. 7. GIOVANNI DI AGOSTINO: MADONNA AND TWO ANGELS
Siena, S. Bernardino



FIG. 8. GIOVANNI DI AGOSTINO: MADONNA AND SAINTS
Private possession, London

nite work on this piece. His name also is not mentioned in the inscription.

Perhaps we can better differentiate between the two masters when we consider the portal sculptures on the cathedral at Arezzo, which Venturi correctly attributes to our masters. According to the documents Agostino di Giovanni and his son Giovanni were at work alone in Arezzo 1331-32; Agnolo is not mentioned. The portal lunette with the throned Madonna and the two saints (Fig. 5) clearly shows the severe schematic composition and cubic forms which we saw in the Sinibaldi tomb: the Madonna together with the throne forms a cubic block with a triangular composition, formed by the upper part of the Madonna and the Child, which she is nursing. The two saints on the sides are quite like pillars with their straight shoulders and parallel side lines and the angels who are holding up the drapery back of the Madonna form a horizontal conclusion for the composition. The vertical and horizontal lines in the garments of the various figures are especially accentuated. No less characteristic is the manner in which the figures in the composition cut into the frame as seen also in the two above mentioned reliefs.

The work of the younger Giovanni di Agostino can easily be eliminated in this work. We know several works done by him, some of which are reproduced (Fig. 7-10), and we can definitely say that such a severe conclusive composition was most certainly not in his line. He has only retained the symmetric line of the workshop where he had his schooling, he does not, however, reproduce his figures in a tense cubic form nor is he able to carry out the lines in a horizontal and vertical direction. His forms melt away in soft curves and the robes ripple in restless and indefinite lines. He is a lyrical artist who is successful with smaller compositions with a slightly sentimental tone, who lacks entirely the great monumental manner of his father. There can scarcely be any doubt but that the portal lunette is the work of Agostino di Giovanni, even if his son assisted. The gifted sculptor, who introduced this new manner with its rare originality, was therefore in all probability Agostino di Giovanni, not Agnolo di Ventura, who as he is only mentioned in connection with architectural orders in the documents was perhaps chiefly architect.

The three reliefs on the font in Arezzo are no doubt by Giovanni di Agostino, as A. del Vita⁶ correctly states; they were probably done the second time the artist was there in 1334. On the other hand we

⁶Rassegna d'Arte, 1914.

think the portal of St. Francesco in Siena, dated 1336, was done chiefly by the elder artist (Fig. 6), in spite of the similarity of the Madonna in the lunette with that in the Berlin Museum (Fig. 9) which is most certainly a work by Giovanni. The much more tense and regular composition, the straight line, the triangular formation of the folds, the close similarity to the Sinibaldi tomb seen in the figures under the baldachins and in the ornamentation as well as the thistle leaves beneath these figures, repeated on the sides of the predella of the above tomb, the angels in the bas relief at the top, similar to the Evangelists in the Sarzana tomb — all these characteristics differ considerably from the soft flowing and tired manner of Giovanni di Agostino.

We can learn enough of Giovanni di Agostino from the four works reproduced here, two of which have not been published before. Three of these (Fig. 7, 8, 10) are small works and show his art to better advantage than his unarchitectural large figure sculptures. In these smaller works we find realistic and genre traits which are characteristic for the artist and the period in which he lived. For instance he likes to put carefully worked out fringes on the robes, as we do not find anywhere in the works of the older artists; in the Madonna in S. Bernardino (Fig. 7) he has used a very realistic baldichino and the angels have vases filled with naturalistic flowers in their hands. In the carefully executed relief in English private possession (Fig. 8) the toy-like lions uphold the throne of the Madonna in a rather affected manner and are bellowing at one another; the Child, the artist has done too intentionally with a playful movement. This relief (the figure of St. John the Baptist is unfortunately a modern addition) is closely related to that in S. Bernardino, although the even more minute execution and the richness of the robes would go to prove that it belongs to a still more advanced period. On the other hand the Madonna relief in Florence (Fig. 10) must be an earlier work by Giovanni di Agostino as it has still much of the characteristics of the older workshop, as well in the broad composition as in the details such as the over large hand of the Madonna, the types of the angels and the child. It is nearer in style to the Berlin group (Fig. 9), which is also probably a work of the 30's, while the two smaller reliefs possibly belong to the 50's or 60's. As Giovanni di Agostino was born about 1310, he can very well have worked until the 70's of the fourteenth century.

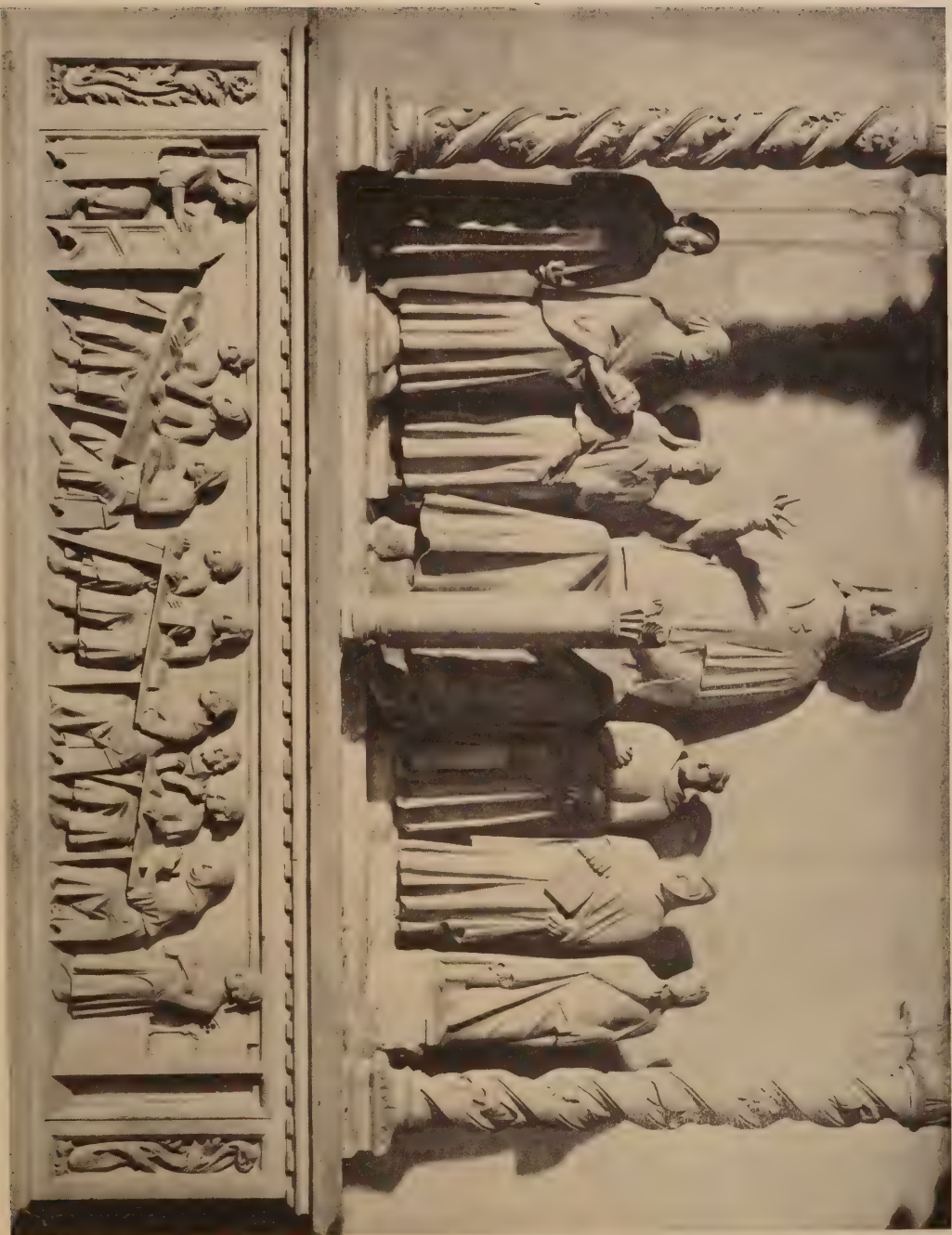


FIG. 1. AGOSTINO AND AGNOLO DI SIENA: TOMB OF CINO DE SINIBALDI (LOWER PART).
Cathedral, Pistoia

NICCOLÒ DI TOMMASO

IN the idle bustle of provincial Pistoia, among the sober refinements of its Romanesque, stands a dwelling-house that was once a monastery¹. Its outer walls still affirm an ancient origin, but the inside has since been cut up into modest apartments; and as you climb the steep and dingy stairs, traces of old fresco greet you. They prepare you for the flowering of the upper walls and the vaults, which a wide modern daylight surprises. Nothing could be more unexpected in such a place, and yet nothing so well suits its ineradicable genius!

At first a rosy pallor dawns on your delighted attention, a color that rises with the light, and breaks into contrast with the darkened background overhead. But as the figures are neither massive nor animated, nor so grouped as to force your eye, before you have looked at them closely, they make a fantastic arabesque over the surface.

Of all that is left, the extensively legible parts alone can serve our purpose, and they are the frescoes in the uppermost rooms on the narrow side of the building. Those of the vaulted ceiling² represent scenes from "The Creation" and "The Fall"; those on the walls just under it, small episodes from the Old Testament, from the lives of the Virgin and other saints; and a fragment of a "Paradise" modelled on Nardos' "Paradise" in the Strozzi Chapel in Sta. Maria Novella.

In the ceiling, which is the most pretentious part of the surviving decoration, the narrative moves with absorbed gravity. Everything jealously maintains the surface: the figures, modelled summarily, are pushed into the foreground, and the landscape, avoiding perspective, is tipped up vertically, so that the action reads against it as against a backdrop. The persons are few in number, and the setting gives just enough in individual objects to characterize the site of the action. In this rudimentary universe there is as yet no naturalistic unity, only a unity of mood, which has the effect of something stealing upon you, like music, to which the background is a low accompaniment. There is accordingly no actual relation between the space and the light, which, only just learning how to shine, favors the figures alone, and leaves all the world beyond in darkness.

Such a method of presentation, without plastic saliences, without

¹This edifice, no. 355 Piazza S. Domenico, Pistoia, was originally a church and monastery dedicated to St. Anthony of Vienna in 1340, and popularly called Convento del T, because of the Greek tau worn by the monks on their frocks. (See Giglioli, Pistoia, p. 134.)

²The fresco representing the Savior in Paradise with the signs of the Zodiac above Him, described by Cavalcaselle (Crowe and Cavalcaselle, *A New History of Painting in Italy*, ed. Hutton, vol. I, p. 414.) is no longer distinguishable.

recessions, is rewarded for its respect of the level wall, by producing a sense of decorative justice.

To an innocent modern taste there may be small plausibility in this Paradise of our painter. It wants, certainly, in its boasted benefits, and offers too little compensation for rejections in this world to make it its dangerous rival in our preferences. Besides, it allows too narrow a range to the modern romantic fancy. It must not be forgotten, however, that a fourteenth century representation of Paradise was determined by the undeniable and undisputed conventions both of contemporary *Weltanschauung* and of contemporary art, which it has taken us centuries to break down. Unlike our Paradise of rapturous extensions of earthly freedom, of perpetual surprises, of infinite ease, and healing calm, our painter's Paradise was, in its simple intention, a supreme opportunity for amorous longings. Rock-bound, bare, it is soft and leafy, only for "The Fall" (Fig. 1). The Serpent has the head of a complaisant and furthering procuress, and Adam and Eve are all-forgetful in their desire. How harsh and unreasonable seems the expulsion of such gentle and trusting children of nature!

The first of the scenes illustrating Genesis, in the quadripartite ceiling, "The Creation of the Beasts," imitates the traditional representation of "Saint Francis Preaching to the Birds", and in fact, judging from their share of the space these would seem also the Creator's favorites; the other animals are crowded into subordinate positions, and we see them all under the divine spell, pert and orderly like a class of pupils impatient to please a beloved master. The Creator, full of appropriate grace, rewards them with a blessing.

In the next compartment (Fig. 2), Eve, firm-breasted and languorous, pauses at her shuttle, and looks yearningly towards Adam, who is breaking the ground with a hoe. Although the action is of an idyllic mood, the barren rock around them, surrounded by a murky void, bespeaks a primeval and shelterless solitude.

But the scene changes in "The Fall," where a diapered background of small leaves and flowers spreads like a *mille-feuille* behind the figures. Standing like Aphrodite before the dazed Paris in fifteenth century representations of "The Award of the Golden Apple," Eve seems to have risen from the earth, on tall and slender limbs, chastened in shape like a Greek jar, and displays the miracle of her pearl-tinted body as she offers it in the symbolic apple: Adam accepts it, as if to maintain a dramatic as well as the merely physical symmetry.

Here, as elsewhere, there are no psychological distinctions, and the



FIG. 1. NICCOLÒ DI TOMMASO: THE FALL AND DISCOVERY
Convento del T. Pistoia



FIG. 2. NICCOLÒ DI TOMMASO: ADAM AND EVE IN PARADISE
Convento del T. Pistoia

action sustains an evenness of mood that characterizes the whole of the narrative, even where it would require sudden or violent outbreaks of feeling. Discovered in hiding after the Sin, Adam and Eve conduct themselves as if unaccustomed to such unsettling crises, and the inexorable Dispenser of retributive justice seems mild for the thunderous Jehovah of the bible narrative. Nor again is there anything seriously disorganizing in their grief when they are finally driven out of Eden. We accord their tears and their mortification a sort of mock pity, such as we assume for children in their make-believe.

Our painter ignores the possible consequences of action and its moral implications, in his concern with the poetic content. He appears at his best, accordingly, when he shows the Blessed standing before the Eternal and the Virgin in the fragment of his "Paradise," where no action, only a sort of trusting expectancy is required of them.

In the smaller scenes the narrative runs more briskly among profane familiarities he felt much more at home in than in the solemnity of the ceiling. The increase in freedom of treatment and informality of action in the smaller representations, corresponds to the differences between the body of the devotional altarpiece and its predella. The differences, in fact, are only such as one would find in works as discrepant in scale.

But the shapes, the types, the line, the look are identical in all the frescoes; they lie in the same context—a context of characters more elusive to language than these—and point to the same guiding, if not actually painting hand³.

The heads are predominantly short and square, with long eyes occupying almost the entire width. The lower lid runs into the narrow band of shadow under it. The large iris cut by a level lid, leaves only a tip of white visible, as in Nardo di Cione, and the look of immersed, lingering feeling—always determining to the expression of the head—is of the same kind of evocation as Nardo's. The crow's-feet which leave their imprint indiscriminately upon all of Niccolò's faces, are drawn in parallel furrows—varying in number with the stage of life—from the eye across the temple. The heads of the old men receive an

³Ciampi (in his *Notizie inedite della Sagrestia Pistoiese* de' Belli, Arredi, Firenze, 1810) attributes some of the frescoes in the chapter-house of S. Francesco, Pistoia, without any basis, to one Antonio Vite, who to this day remains, in spite of desperate efforts, nothing but a name. This author sees enough similarity in the paintings at the Convento del T to those of S. Francesco, to assume they are by the same master. In this Tolomei (*Guida di Pistoia*, Pistoia, 1821) follows Ciampi. Cavalcaselle identifies the painter of the Convento del T with the one who decorated the ceiling of the said chapter-house, and with the one who painted "The Marriage of the Virgin," "The Stoning of St. Stephen," "The Mourning over Stephen's Body" in a chapel in the right transept in the Prato Cathedral—these three being, incidentally, by two independent fifteenth century hands.

additional fold in the upper and lower lids, a prominent cheek-bone and shrunken hollows under them.

The individual filaments of the hair are drawn in parallels over a dark ground, very much as in the lower frescoes of the Rinuccini Chapel. The fingers are bony, sharp-jointed, with a sudden hook-like break in the contour, and sometimes flattened at the ends. The nose is generally wide, and its outline forms an acute angle at the bottom where it joins the face. The light that goes down the ridge forks at the tip in a manner that recurs at times in the knuckles. Not being an expressional factor, the ear is flimsily constructed of a warped rim around a loose concavity. The draperies of a heavy stuff, hang free, generalizing the mass of the figure rather than revealing its structure. The edge has a tendency to fold over below the neck to make a sort of a flap.

It is evident from a glance that the temperament of our master dominates his vision. Without ever being directly expressive, his painting induces a mood by means of a *chiaroscuro* diffused in a pictorial effect, never concentrated in plastic form. To this end the heavy contours, inner and outer, block out the figure generally, and the modelling once it has given a statement of the bulk, becomes a means of softening the forms and qualifying the meaning of the features.

Narrow in their range of expression, everywhere keeping close to their radical type, these frescoes so plainly resemble each other in every detail as to separate themselves easily from other works of the school, and to furnish an obvious link to other paintings by the same hand.

Of these, the one bearing the closest relation to the frescoes, is a small Coronation at the Academy in Florence (Fig. 3), there attributed to Giovanni da Milano. Indeed, the genius of the ceiling seems to have descended to this delicately poetic picture. It shows a type of vertical arrangement first made fashionable by Nardo's "Paradise", and lasting down to Angelico. From the kneeling angels below, and the female saints beside them, who consolidate the centre of the composition, the figures rise with graceful dignity on both sides towards the tall throne, spread with a gorgeous, daintily-figured brocade, before which the sacrament is being solemnized. The pictorial treatment may not at the first glance seem to possess the same radical character as the frescoes of the monastery ceiling. But the kind of disparity that exists between the two, accords with the rule that Italian pictures on a small scale are freer and broader in execution than monumental paintings. The opalescence and the loose heavy contours together ought to suffice to join this difference in a common origin, however. Notice further that the



FIG. 4. NICCOLÒ DI TOMMASO: ST. JAMES
Collection of Mr. Maitland F. Griggs, New York



FIG. 3. NICCOLÒ DI TOMMASO: CORONATION
 OF THE VIRGIN
Academy of Fine Arts, Florence

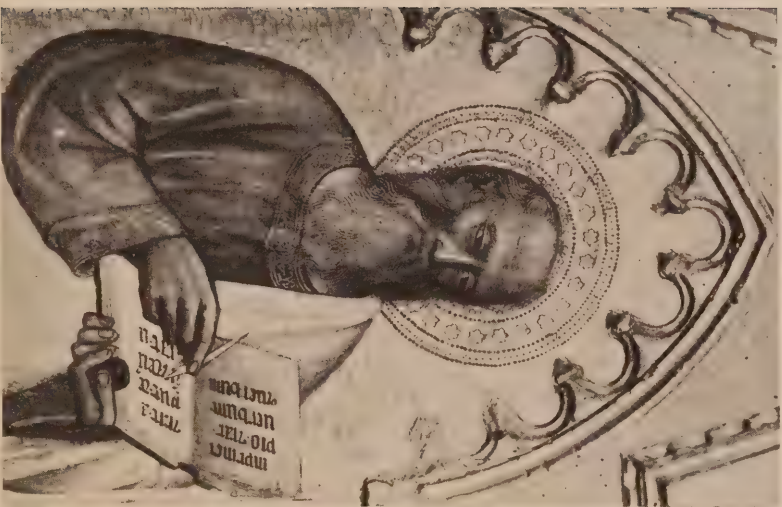


FIG. 11. NICCOLO' DI TOMMASO: ST. JOHN, THE
EVANGELIST, (DETAIL)



FIG. 5. NICCOLO' DI TOMMASO: ST. JOHN, THE
EVANGELIST



FIG. 6. NICCOLO' DI TOMMASO: ST. PAUL



FIG. 10. NICCOLO' DI TOMMASO: ST. ANTHONY
(DETAIL)
Church of St. Antonio Abate, Naples

schematization of the hair and the exposure of the ear are exactly the same as in the monastery vault. Finally, the head of the Virgin repeats the head of the Serpent, and is a reversal of the head of the Eve in "The Fall" in the ceiling. The shape and look of the large iris which covers almost the entire eye, the sharply tipped nose, the ear, the cheek, are identical in all of these. The shorter squarer heads at the sides will surprise no one who recalls "The Paradise" in the Convento del T.

A small picture⁴, a triptych in the Walters Collection in Baltimore (no. 718, and attributed to Giovanni da Milano), representing the same subject in the central compartment, exhibits the same points of resemblance to the frescoes. The angels, however, maintain the formula of those in the Naples altarpieces discussed below so consistently, as to make it probable the triptych was painted later than the Academy picture, very likely around 1370.

Another picture (Fig. 4) that joins the frescoes, and by liens more obvious still, because of its scale, is a St. James in the collection of Mr. Maitland F. Griggs⁵. The panel, presumably cut down, shows an intact figure, which is compensated for having had the gold round it scraped by the mellowness of its patined enamel.

The type and bearing of the figure are of an inveterate aristocracy. There is a slow, vertical swing in the movement that suggests a stalking gait, which conforms to the dreamy absorption of the head. The somewhat mannered refinement may be expected of the painter of the Creator and of Eve, the Temptress, in the ceiling of the Convento del T. That same low roundness of relief will be found again in "The Paradise"; the sunk look and the schematized hair exposing the same ear, appear in the "Eve" at the shuttle, and the wide nose terminates below at the sides in the same sharp wings. The right hand is bony and heavily outlined, with the joints bent as—conspicuously—in the scenes of "The Creation" and "The Fall." The thumb of the left hand repeats the thumb of the same saint among the Blessed, and the ear is one of many variants of a type that recurs everywhere in the vault of the monastery.

Two saints in the Horne Foundation, in Florence, (Numbers 75, 76, Sala terza) a St. John, the Evangelist (Fig. 5), and a St. Paul (Fig. 6), by the author of the frescoes, were attributed by their former owner,

⁴I have only very recently begun to associate this work with the Convento del T master, and have not had the proper opportunity to accumulate evidence of its authorship to establish what is nevertheless my unqualified conviction. I regret that, owing to certain untoward circumstances, I am unable to show it in reproduction.

⁵Reproduced in the Catalogue of an Exhibition of Florentine Painting before 1500 (The Burlington Fine Arts Club, 1920), plate I, under the name of Giovanni da Milano.

Herbert Horne, to Giovanni da Milano, a designation superseded in the recent catalogue (1921) by that of "prossimi ad Andrea da Firenze."

The excellent state of these panels reveals a modelling that is firmer, and an enamel harder, than in any of the other paintings by the same master. Here, the light pink and light blue draperies, that occur in the work of no other artist, repeat the color, hang, texture, weight and consistency of the drapery in "The Paradise", and in the vault of the Convento del T. The draperies of St. John, the Evangelist, closely imitate those of the Almighty in "The Creation of the Beasts," and break in the same way against the ground.

The wistfulness of the glance carries you back to the St. James in Mr. Griggs' collection, with whom the Evangelist has profound affinities. Fortuitous differences apart, the hair obeys the same formula, the same large iris gives the same heavy look to the eye, only the Evangelist's age has left more numerous and deeper furrows around them. The same nose shows the same width, the same angle where it joins the cheek at the bottom, the same double light at the tip; and the right hand of St. John, the angularities to be found in the right of St. James. St. John's hollow-cheeked type will be found among the greybeards in our master's "Paradise." The heavy contours profess the same hand throughout.

The St. Paul which belongs to the same original dismembered polyptych, shares the affinities of the St. John to the St. James and to "The Paradise."

But a painting to which the Horne St. John bears closer correspondencies than any other, is in Naples in the church of S. Antonio Abate. It is a triptych⁶ that glorifies St. Anthony, the Abbot in the central compartment (Fig. 7), flanked by Sts. Francis and Peter, left (Fig. 8), and Sts. John, the Evangelist, and Louis of Toulouse, right (Fig. 9). Though dismembered, each of the leaves of the altarpiece is on the original site. But a fate almost as hard as loss has befallen it; for there is no violence of which humanity in its abject wantonness is capable, that has not spent itself on this defenceless panel, and all the fatuity of modern renovation has carried on the work of destruction. In replacing the gold, the restorer has marred the outlines, and the halos have been superseded by outrageous modern daub. At present the surface is flaking away with no pious hand to stay its utter ruin.

But while the malice of man and of time have done their worst, the few well-preserved parts do honor to the soundness of the classic

⁶See illustrations in Khvoshinsky e Salmi, *I Pittori Toscani* (Loescher & Co., Roma 1914) vol. II, figs. 34 to 36.



FIG. 8. NICCOLÒ DI TOMMASO: STS. FRANCIS AND
PETER (LEFT LEAF OF TRIPTYCH)
Church of St. Antonio Abate, Naples



FIG. 7. NICCOLÒ DI TOMMASO: ST. ANTHONY, THE
ABBOT, WITH ANGELS
(CENTRAL PART OF TRIPTYCH)
Church of St. Antonio Abate, Naples



FIG. 9. NICCOLÒ DI TOMMASO: STS. JOHN, THE EVAN-
GELIST AND LOUIS OF TROLOUSE
(RIGHT LEAF OF TRIPTYCH)
Church of St. Antonio Abate, Naples

technique. By a lucky chance the figure of St. John, the Evangelist, which the Horne St. John most closely resembles, is among those injured least.

It will be recognized at once—allowing first for the discrepancy of state of the two panels—that the structure, types and drawing of the two figures are radically the same. The heads have the identical make, the Horne head, like the whole figure, being more tightly knit and more emphatic in treatment. It would seem, accordingly, of an earlier fruiting. The hollow cheeks alike in both, show the same hair starting from them. The upper lid cuts the same spreading iris in the eyes of both figures, and puts a look of vague and detached absorption into them. At the lower end of the nose the heavy outline forms the same shallow angles; two vertical lights mark the tip; and two horizontal ones, the knuckles of the right hand, which is forged of the same substance, and bound by the same brittle line. The left hands differ from the right in both figures in the same way, and coincide among themselves in shape and character. They lie similarly under their burdens, and the fingers bend sharply, spread and flatten under the nails at the tips. The drapery, which discloses the same white through its thin paint, is identical in color with that of the Horne saints, breaks into the same folds, and wraps the figure in the same way.

One might subject the St. Paul in the Horne Foundation to the same demonstration, and pile up evidence by pointing out that the head of St. Anthony (Fig. 10) furnishes another instance of intimate resemblance to the Horne Evangelist (Fig. 11); but it will prove more profitable to note that the cusped arch of the Horne panels repeats that of the central panel in Naples.

If, as I am assuming, all these works exhibit a radical rhythm, a taste, types, shapes, style peculiar to a single personality, then they would all have been painted by the hand that painted the Naples triptych. This, as it happens, bears an inscription at the base of the throne which discloses the name of the artist and the date of its painting, and runs thus⁷:

A. MCCCXXI NICHOLAUS TOMASI
DE FLORE PICTO

The Naples triptych would accordingly bestow the name of its painter on the frescoes of the Convento del T. on the Academy Cor-

⁷See L. Salazar, *La chiesa, di Sant' Antonio Abbate* (in *Napoli Nobilissima*, anno XIV, 1905, no. 5); also Crowe and Cavalcaselle (ed. cit.) vol. I, p. 281.

onation, the Walters triptych, Mr. Griggs' St. James, and the two saints of the Horne Foundation; which between them yield a sense of a coherent artistic complex, as it exercises itself in the various forms of fresco, monumental and miniature painting.

It may be less simple, because of wanting evidence, to speculate on the sequence of the individual works in this series, or on the length of the gaps between them. Happily, with the aid of temperate conjecture, however, and a sparse scattering of data, one might reach some likely notion of the relative chronological position of our master's activity, and possibly even some of his works.

Sacchetti, in his facetious account of a banquet of artists at San Miniato, mentions a Niccolò di Tommaso along with Orcagna and Taddeo Gaddi. If this be indeed our painter, then he might be considered a contemporary of these masters. Again, a Niccolò di Tommaso is among the earliest registrations in the Guild of St. Luke, founded in 1339.⁸ On these grounds one might, at least tentatively, assume that he was a mature artist at that date, and probably not under twenty-five years of age. On the other hand, he cannot have been much over thirty, if he painted the Naples polyptych as late as 1371, which shows him already in an advanced, though not yet, declining maturity. His activity as a painter might therefore, have begun around 1330. If it did, then none of his earlier works has yet been identified. All those I attribute to him would seem to fall into the third quarter of the Trecento. And oddly enough, the two documents bearing on him, are of the same period, that is of the years 1365 and 1366. Their contents imply middle life and a settled reputation at the time of their drawing up. In 1365⁹ he is a witness at the proving of the will of Nardo di Cione. Under the following year, 1366¹⁰, he is recorded with Orcagna — among others — in a list of artists consulted by the Operai del Duomo.

And the stylistic relation of Niccolò's works to others of his school force them into the same chronological position. Taken in a body, they represent a continuation of Nardo's style, as we know Nardo about the middle of the century; a stage that cannot be far removed from the painting of the frescoes by Giovanni da Milano and his Nardesque associate in the Rinuccini Chapel, about 1370. A contemporary, a younger contemporary, if his juniority may be surmised on the basis of his derivation from Nardo, his entire artistic vocabulary is appropriated from him. The types, the mould of his hands, the lazy

⁸Crowe and Cavalcaselle (ed. cit.) vol. I, p. 281.

⁹Vasari (ed. Sansoni) vol. I, p. 594, n. 2.

¹⁰Vasari (op. cit.) vol. I, p. 583, n. 2.

postures, the cut and look of the eye, the bony hand, the split light, repeat Nardo's forms and spirit so closely and so consistently, that they must have become inveterate habits from a tender and early discipleship under him. And yet, while Nardo's style arose in response to an original vision, and therefore, always shares and reflects its endless self-renewal, Niccolò's style is the result of habitual repetition of Nardo's stock of images; and in the natural effort to seize and to hold them, the hand obeying the mind, rendered them in a hard and schematized contour. In its simplifying, summarizing, mnemonic effort, it reduced the forms of Nardo's free and fluid expression to diagram, and so the hair of Nardo and the wrinkles become parallelized, the articulation of the fingers, over-accented, while the larger representative units are not seen as incidents in a harmonized and infinitely varied system of nature—which in Nardo they also reveal—but as abbreviations of nature accommodated to a decorative vision.

Yet these assimilations from Nardo, and Niccolò's dependence on him, express a deeper temperamental affinity between master and pupil. Both possess a tendency to sink the action in a pervading mood, and each object, as in a piece of still-life, becomes steeped in a life beyond itself, the life of its suggestions and associations. This poetic factor in Niccolò's paintings, in a stylistic context so explicitly Nardesque, urges the conclusion that only Nardo's example could be responsible for it.

With this dependence once admitted, there still remains a quality in Niccolò's painting which, if wanting in original genius, yields a unique savor, and makes him an extraordinary figure among his contemporaries. In an age when art was not a personal but a traditional expression Niccolò, pursuing a path struck by his master, evolves an art that draws on intimate experience. His painting is neither determined to an idea, nor does it liberate a direct force; his figures release a mood, and spread an atmosphere about themselves. They have their being in an ante-motor world, in which the monotonous bliss of life has not yet felt the vehemence of the heart nor reached the light of full consciousness. In a final reckoning, it is an ingenuous, unevolved art, still in the stage of the protoplasmic dream, dumbly shaping its half-formed images. How formal, inaccessible and unreal, the Giottesque idealism of his day must have seemed to this anomalous minor Florentine, whose only reality was the drifting state of the feelings and the instincts!

NEW YORK CITY

Richard Offner.

BERNARD VAN ORLEY AS TAPESTRY DESIGNER

THE most overworked favorite among early Renaissance tapestry designers has been Bernard van Orley. As usual he was chosen primarily because so many documents about him were available. All the major details of his life are known. He was born about 1493, the son of a painter, Valentin van Orley. About 1512 he began his independent professional career, and only three years later was working for the Regent, Margaret of Austria. In 1518 he became court painter. There are a number of signed or documented works through which his development can be followed beginning with the Apostle altar piece now divided between Vienna and Brussels, a very youthful work, through the portrait of Dr. Zelle, which is both signed and dated 1519; and two Madonnas dated 1521 and 1522, in the Louvre and in a Spanish private collection respectively, to the Munich drawings of 1524. Later completely documented works are lacking, though it is known that Van Orley did not die until 1540. In addition, moreover, to the paintings and drawings certain tapestries can probably be attributed to him. On the strength of this amount of definite knowledge, most of the exceptionally fine tapestries woven in Brussels between 1520 and 1540 have at one time or another been ascribed to him.

Friedlander is the critic who effected the re-distribution of these motly ascriptions. In a very able article in the *Prüssische Jahrbuch* for 1909, he reorganized the entire Van Orley catalogue of both paintings and tapestries. With expert and critical analysis he suggested fifteen individual pieces or sets of tapestry as the probable work of this painter.

But even these attributions based on Friedlander's penetrating observations cannot rest unchallenged. Of the fifteen which he gives to Van Orley with varying degrees of confidence, five must be definitely rejected. The God the Father of the Dais of Charles the Fifth, and The History of Abraham, both in the Spanish State Collection, are almost certainly by Michael Coxcyen. The Sacrifice at Lystra, about which Friedlander was very doubtful, is evidently by the same designer as the History of St. Paul in the Bavarian National Museum, and he is certainly not Van Orley. The Triumph of Trojan in a Berlin commercial collection, and the Triumph of David, formerly in the Ffoulke Collection and now in the collection of William C. Van Antwerp, are to be connected with other designers. The last publication on the Spanish

State collection¹ denies Van Orley the Last Supper also, giving this, too, to Michael Coxcyen, but here Friedlander has undoubtedly had the clearer vision and the deeper insight.

That there should be so much confusion in the ascriptions to Van Orley is readily comprehensible when one realizes the number of followers and imitators he had. At least five major distinct personalities working on tapestry designs emerge after study from his immediate entourage. Two of these are still nameless, notably the designer of the Crucifixion of the Spanish State Collection of the so-called Dais of Charles V, and the designer of the Blumenthal Crucifixion. Three others are known by name: his presumed pupil, Pieter Van Coeck, Michael Coxcyen, and Maître Philippe, who, as a prolific professional designer, imitated now one, now another, of the fashionable painters. With so many closely related artists working all at one time attribution becomes exceedingly difficult.

But the greatest difficulty of all in tracing Van Orley's contribution to the history of tapestry design comes from the collaboration that was common at this time. For it was customary as the contract for the Cinquantenaire Herkenbald, for instance, shows, for one artist on occasion to indicate the major layout and leave the detailed execution to a lesser man, and Van Orley seems at times to have played the first rôle in such a joint production. In the last of the disputed attributions, for example, that of the Van Antwerp Triumph of David, Friedlander is probably in part correct. That is to say, judging from stylistic evidence, Van Orley may very well have designed the major features and drawn at least in rough sketch the main figures. And Friedlander himself recognizes this possibility of compound authorship when in speaking of the Founding of Rome series in Madrid he says that, "Van Orley's participation is at least probable."²

An excellent because a very clear example of this compound authorship is to be found in a series of tapestries in a private collection in Paris that were overlooked by Friedlander. In his survey of Van Orley tapestries it was practical for Friedlander to examine only the great public collections, especially those like the Spanish State that had been completely published, and to add to his list only such odd pieces as chanced to come to his notice. Hence, as he is the first to point out, he has missed some relevant material.

The set in Paris, a series illustrating the Passion of Christ, and bearing the arms of Pietro Soderini, is interesting because the general

¹Tormo Monzo y Canton, *Los Tapetes de la Casa del Rey*, p. 62.

²*Op. Cit.* p. 166.

form of composition, most of the salient figures and many details of drawing, such as the horses' heads, the muscular legs of some of the men, and a peculiar little closed hook on the end of lines indicating drapery folds, all reveal the hand of Van Orley. Here, for example, in the *Crowning with Thorns* is the trick of having the left hand corner filled with a man in an active, almost dislocated attitude with his back turned, the same device that we find in the *Spanish State*—*Jacquemart-André, Carrying of the Cross*, and the *Spanish State*—*Philip Lehman, Last Supper*. And in all of the scenes there are "character heads" in the authentic Van Orley manner.

Minor figures, on the other hand, such as Veronica and the mourning woman next to her in the *Carrying of the Cross*, and the old man with the staff watching the *Crowning with Thorns* are standard types repeatedly used by Maître Philippe. Evidently this series is the result of the collaboration of Bernard van Orley and Maître Philippe. That Philippe did carry out other men's suggestions we know from the *Herkenbald* contract, and if the often repeated suggestion that Philippe was Philip Van Orley, Bernard's younger brother, be correct, we might expect to find these two working together.

In this connection one detail of the *Soderini Carrying of the Cross* may be significant. On the border of the robe of the old man who undertakes to aid Christ is one of those decorative inscriptions popular in this and earlier times. The sequence of letters seems meaningless and indeed many of the letters are indecipherable, but on the sleeve appears clearly OBV, which recalls forcibly the mark compounded of these letters on the *Apostle altar*, and also in the much signed *Hiob Triptych*, which Friedlander thinks may be Bernard Van Orley's monogram; while on the skirt is a clear PVO which, if Maître Philippe was Philip Van Orley, would be his initials.

The set is especially useful as a guide in disentangling the Bernard and Philip elements, because there is such good material for comparison on both sides. The *Carrying of the Cross* compared on the one hand with the *Spanish State Carrying of the Cross* shows interesting points of similarity and difference, though in appraising these it is necessary to remember that the *Spanish State* piece comes earlier in Van Orley's career, while the *Soderini* set must have come very late. And on the other hand, the same piece of the *Soderini* set shows other similarities and differences when put side by side with the purely Philip production on the same theme in the *Archepiscopal Gymnasium at Trent*. Here Philip has borrowed, with a slight change, the group of



ABOVE. CENTRE PANEL OF TRIPTYCH BY BERNARD VAN ORLEY

BELOW. TAPESTRY. THE ENTOMBMENT

Collection of Mr. Joseph E. Widener, Philadelphia, Penn.



THE CARRYING OF THE CROSS

One of a set illustrating the Passion and bearing the Arms of Pietro Soderini. Private Collection, Paris

John and the Virgin from the Soderini Crucifixion for the Crucifixion shown in the background, but all the design is evidently his own in so far as Philip ever did do anything of his own. How constantly, however, Philip had his eye on other men's work is revealed in the second edition of this same cartoon in the Spanish State collection, for in this the suave and typically Phillipian figure of a youth standing at the end of the cross is replaced by a fantastic villain in elaborate armor, a caricature of one of Bernard's types, who awkwardly kicks at the Christ. Probably this substitution was suggested by Bernard's figure making a similar gesture in his Spanish State Carrying of the Cross.

A clearer signature appears on one of two fragments of a battle scene in the Boston Museum of Fine Arts. V O is plainly woven in the corners of both sides of the trappings on the horse of the knight leading the host in the upper right corner. The initials at the left lead to a sequence of apparently meaningless letters but on the lower border at the right O M I R L E (orS) is unmistakably inscribed, a comparatively direct rendering of Orley as these signatures go. That this refers to Bernard and not to the hypothetical Philip Van Orley is quite evident from the style which is very close to that of the four drawings in the Munich collection which were probably petit patrons for tapestries. It is interesting to note that these drawings also bear the B V O monogramme suggesting that it was Van Orley's custom to indicate his authorship in a tapestry design. From the similarity of the Boston fragments to these drawings it is evident that they represent a cartoon of his last period.

With all problems of attribution complicated by such confusions of compound authorship, plagiarism and imitation, any documented piece entirely of Bernard's design, becomes of the greatest value as a test example for further analysis. But of such documented attributions there are only two for Bernard, the Hunts of Maximilian, and the Lamentation Over the Body of Christ in the Widener Collection. The Hunts of Maximilian are well authenticated both by Van Mander's reference to them, and by the style of the drawings in the Louvre. They are valuable as a clue to the later style of the painter, and as an example of his manner when he was working directly for the loom, quite free from the prepossessions of panel painting. The relatively uncommon subject, however, decreases their value for testing many tentative attributions, because an illustration of contemporary life would both give opportunities and impose limitations that would not be operative either in illustrations of traditional religious themes or of historical or mythological episodes.

The second documented piece, however, *The Lamentation* of the Widener Collection, is of the utmost value in testing other attributions. It is established as the work of Bernard because its main group repeats the central panel of the Hanneton altar piece which is attributed to him both by ancient tradition and stylistic evidence. The tapestry could not be merely a copy from the painting as there are modifications and additions to the composition which are not mere afterthoughts, but intrinsic parts of the conception, and which also are in a characteristic Van Orley style.

In both painting and tapestry the body of Christ is supported at the right by Mary Magdalen, who is seen in profile, and the Virgin Mary who, facing directly out of the composition, embraces them. A third woman at the left holds his hand. Behind this main group is a second line of mourners, all in a row, and almost of even height, a very successful decorative arrangement, but still in natural attitudes and relations to each other. John and another mourning woman are identical in the painting and the tapestry, but the two figures to the right, a young man carrying the crown of thorns and an elderly bearded man with a jar of ointment are different. In the tapestry the young man has one of the typical Van Orley "character heads" with heavy nose, thick lips, deep wrinkles and snaky hair, while that of the old man is one that recurs over and over again in both paintings and tapestries of this master, as for example in the Spanish State collection, *Last Supper*. In the tapestry there is still another figure, another holy woman in profile.

The tapestry is a more inclusive composition on all four sides than the painting. In the former, the body of Christ is seen complete except for one foot, whereas in the painting only part of one leg is visible, and even the hand and arm are cut off by the lower margin. Again, the tapestry extends quite a bit further to both the right and left, and, whereas in the painting the panel ends immediately above the head of John, in the tapestry there is a wide vista of landscape. This would suggest that the tapestry represents the original composition which was cut down and slightly modified for the Hanneton triptych. Friedlander dates the painting before 1521, hence the design of the tapestry must be earlier still. This makes it seem probable that this is the earliest Van Orley tapestry known.

Apparently, the border also had Van Orley's attention, for against a background of fruit and flower garlands, the conventional motives of the period, there are sportive putti that show Van Orley's hand. Van Orley's Christ child in the many Madonnas he painted before 1521 has

almost always something of the same chubby grotesqueness as these children. The seated child in the left hand corner, for example, is almost the same as the infant Christ in the Hoogendijk Madonna, with his retroussé nose, straight upper lip and short curved chin, while the four children in the Caritas group of the Boijman's Crucifixion, which was probably done a few years later, all have their prototypes in this tapestry border.

The comparison of the painting and the tapestry is particularly interesting as a demonstration of the superiority of Van Orley the tapestry designer to Van Orley the painter. As painter he suffers always from the bad combination of the theatrical and the academic. The theatrical becomes in the tapestry a conventional pantomime in keeping with the limitations of expression and the traditions of the art, while the academic formality which makes most of his paintings seem perfunctory, in the tapestry restricts him to the appropriate abstractness of design and expression. His habitual type of composition, moreover, was especially well adapted to a textile presentation, for he naturally arranged his groups on a single flat plane parallel to the surface of the panel. Only rarely did he experiment with the oblique compositions with the technical problems of foreshortening that fascinated certain of his contemporaries in imitation of some of the Florentines, such as Gossaert. Van Orley's one plane, horizontal arrangements are perfect for tapestry which, as an art of weaving, should eschew complicated perspective.

To have this tapestry thus established as Van Orley's is particularly useful for students of that art, because it falls within the class usually referred to as "Brussels Miniature tapestries" and it is these that have been most frequently and rashly attributed to Van Orley. Using the Widener piece as the basis of comparison, it becomes evident that as a matter of fact none of the well known miniatures are by Van Orley unless we put in this class the Metropolitan Adoration of the Magi.

The greatest value, however, of the Widener piece from the point of view of the critical student is that it affords the opportunity to determine just what changes would be introduced into Van Orley's style in translating one of his cartoons into the weave. Since it corresponds exactly to the Hanneton painting in so many respects, Van Orley's original work and the weaving after his work can be compared point for point, and thus variations introduced by the weavers can be located. This is important because in other tapestries deviations from Van Orley's manner might prevent an attribution which could be given to him

could it be shown by comparative evidence from the Widener piece that such deviations were the work of the weaver.

Such a comparison shows, however, that the weavers have followed Van Orley remarkably closely. Some of the Van Orley tricks of drawing are somewhat exaggerated, such as the full eyelids with the scalloped edge; the minutely drawn ear and the detailed joints of the fingers. Draperies, too, are broken into more lines in the tapestry, a necessary adaptation since the smooth high lights of painting were not possible. But aside from these points, in all the essentials the tapestry remains remarkably true.

The work of identifying the tapestry designers of the Sixteenth Century has only just begun. Of all the Brussels painters of the first half of the Century who worked for the loom, however, Van Orley was undoubtedly the most important. Hence his work is the first that must be rightly classified, and for this classification the Widener panel should serve as a test piece.

Phyllis Asherman

SAN FRANCISCO

A DISPERSED MASTERPIECE FROM THE STUDIO OF GIL DE SILOE

THE Metropolitan Museum of New York purchased in 1910, six alabaster reliefs, representing angels holding coat-of-arms, supported by "putti," angels mourning and "putti" with shells (Fig. 2, 3). They came from the Cappey Collection in Paris.¹ In the Catalogue of the sale, (Georges Petit, June, 1907, vol. IV, No. 1746) is stated, that they came "from a chimney piece," what, as at the first sight is to be seen, never can be the truth.

The reliefs are catalogued in the Museum as "Spanish, beginning of the sixteenth century." The coat-of-arms are of Spanish families: Cardenas (2 wolves passant in pale) and Chacon (2, 1, 2 poplar leaves), but the artist does not seem to be a native Spaniard. The angels betray in type and in the manner of treatment of drapery a

¹I am very much indebted for different communications, to the Assistant-Director of the Metropolitan Museum, New York; the Director of the Victoria and Albert Museum, London; the Curator of the Fitzwilliam Museum, Cambridge.

sculptor with Flemish education. Those reliefs are evidently fragments of a tomb. In fact there were other fragments in the market, some years ago, belonging without any doubt to the same monument. An art dealer in New York had another angel mourning and another angel praying, both nearly identical with those of the Metropolitan Museum, besides these an angel holding a cross and another one with a book and a calix. The Fitzwilliam Museum at Cambridge (England) bought an angel holding a shell, belonging to the second group.²

Looking out to reconstruct the ensemble and to prove my suggestion about the matter I found in the Victoria and Albert Museum in London the chief fragment: The statues of the pair belonging to the first group (Fig. 4). They are in alabaster and represent Don Rodrigo de Cardenas and his wife Doña Teresa Chacon. Their tomb is fully described in Quadrado y La Fuentes "Castilla la Nueva" III, pp. 381-83. The monument decorated a chapel in the Church of S. Pedro at Ocaña. The authors of the referred book say "the effigies are laying on a marble sarcophagus decorated with small figures." Don Rodrigo was a Knight of the military order of Santiago "comendador de Alpargés." His son was the famous D. Gutierre, one of the most loyal servants of the Queen Isabella la Católica. The entombment was erected by order of the nephew of D. Rodrigo and Da. Teresa, Don Alonso de Cárdenas, the last great master of the Order of Santiago, who died in 1499.

As there still exist two nearly identical examples of two types of the angels of the first group decorating the tomb, it is probably safe to assume that there existed also another example of the other four types, so that both long sides of the sarcophagus were decorated with four angels and the smaller with the coat of arms, held by angels. But what about the three fragments with the putti holding shells? Did they belong to the same monument? And where could they have been placed? It is very difficult to give a definite answer now as the description of the churches of Ocaña by Quadrado does not give any support for further possibilities. The motive of the shell plays an important role also in the other reliefs. All angels are standing before shells and the shells are like a little roof put above their heads. The motive is easily to be explained from the Santiago pilgrimage, the relation between the order of the Knights of Santiago and the pilgrim's shell. Also Don Rodrigo bears a big shell on the top of his cap.

We already said, that the artist of this sarcophagus was not a Spaniard. The most striking signs of his style are to be seen in the

²Reproduced in the Second Annual Report of the "Friends of the Fitzwilliam Museum," 1910.

reliefs with the angels. We anticipate the result and confess that in our opinion the author was the genial Gil de Siloe; the three fragments with the puttos holding shells may have been executed in his studio by his son Diego de Siloe.

Gil de Siloe or master Guilles-Gillis as he is called in some documents, surely came from Brabant or from the "Lower-Rhine." Siloe is without any doubt the spoiled Spanish form of a northern village or family. The earliest sculptures of Gil de Siloe, still preserved to us in Burgos, betray clearly in type as well as in style, the northern descent of the master. He worked especially in Burgos for the Bishop D. Luis de Acuña (retablo in the Chapel of St. Anne in the Cathedral finished before 1489 and the wings of the door of the Claustro, the statue of bishop Alonso de Cartagena) for the Constable de Castilla (the charming little altar in the Capilla del Condestable in the Cathedral of Burgos) for the Catholic Kings: tomb of King Jean II and Isabel de Portugal and tomb of the Infant Don Alfonso (1489-93), the retablo mayor (1496-99) and the little madonna on the top of the door to the small Claustro, all in the Cartuja de Miraflores; one of his latest works is the tomb of Don Juan de Padilla, now in the Museum at Burgos. Of course, he did not do all sculptural work alone. As a Spaniard Diego de la Cruz helped him as *painter* in the "pintura y estofado" of his altarpieces at Burgos and Valladolid, others must have collaborated with him.

If we compare the angels holding the coat of arms of the Metropolitan Museum (Fig. 2) with those of the retablo of the mayor of the Cartuja de Miraflores (Fig. 5) the strong relation is easily to be seen. We also find the motive of the putto supporting the coat-of-arms in the lower part of the tomb of the Infante Don Alfonso. In this monument the angels holding the coat-of-arms have still a greater resemblance with those of the New York reliefs as also the corresponding angels of the retablo mayor at Miraflores but certainly those at New York are executed by different hands in the studio of the master, not entirely by the master himself as Gil did with the finer examples at Burgos. Very characteristic for our master are the very long fingers and her manner of grasping. The hair is executed in this original stilisation and mostly in this bronze work like "ciselé" we find always in the works of Gil. For the little puttos supporting the coat-of-arms one may compare not only those of the lower part of the tomb of the Infant Don Alfonso but also those in the upper part of the decoration.



FIG. 1. GIL DE SILOE: TOMB OF
INFANTE ALFONSO
Cartuja de Miraflores, Burgos



FIG. 2. GIL DE SILOE: ANGELS HOLDING COAT OF ARMS
Metropolitan Museum of Art, New York



FIG. 3. GIL AND DIEGO DE SILOE: ANGELS MOURNING AND "PUTTI" WITH SHELLS
Metropolitan Museum of Art, New York



FIG. 4. GIL DE SIJOE: TOMB OF DON RODRIGO DE CARDENAS AND
DOÑA TERESA CHACON
Victoria and Albert Museum, London

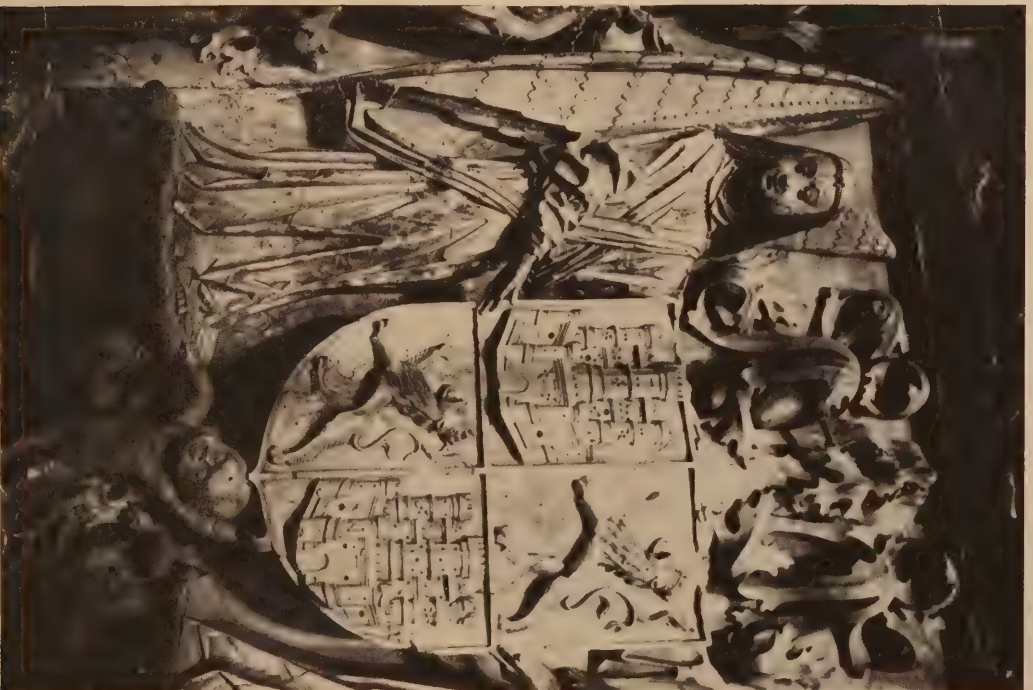


FIG. 5. GIL DE SIJOE: TOMB OF INFANTE ALFONSO
Catedral de Miraflores, Burgos

The directors of the Victoria and Albert Museum supposed, as I was kindly informed by Mr. Eric MacLagan, that the author of the two portraits may have been Pablo Ortiz, the fine sculptor, who executed the splendid tombs of Don Alvaro de Lema and his wife in the Chapel of Santiago at the Cathedral of Toledo, 1489. It is true that there are certain relations in style and besides that, as Ortiz worked in Castilla la Nueva, it is quite natural to suppose a Toledan artist may have worked for Ocaña. But as Toledan sculptors worked in those times for Seville, it is not astonishing that an artist at Burgos worked for a church in New Castille. The explanation is very easy, because Don Alonso de Cardenas was surely often in the company of the "Reyes Catolicos" and with them in Burgos.

If we compare the sculptures now in the Victoria Albert Museum with those of Ortiz and Siloe, there is little doubt, who was the master. The portraits (Fig. 4) betray that extraordinary naturalism of Siloe, his manner of treatment of hair and drapery not only in the principal figures, but also in those of the little servant and the "doncel" (page) at the feet of the Knight and his wife. A special mark of Gil de Siloe are the hands of the lady covered with fine gloves. Gil was a real virtuoso of the late gothic time. We notice this predilection for hands covered with gloves in the representation of Queen Isabel and King Fernando in the retablo mayor at Miraflores as well as in the Statue of Don Alfonso (Fig. 1). The little figure leaning on the helmet shows the large hand with the long fingers, also very characteristic for Gil de Siloe.

As we already said, the three fragments of "putti holding big shells" seem to be executed by another hand than the statues and the reliefs with the angels. They betray more of the feeling of the renaissance. They are by a very personal artist, who uses still the technique of the older master, but one whose formal ideas are quite different. And there seems to be little doubt that this young sculptor was no other man but *Diego de Siloe*, the genial son of master Gil.

MUNICH

August L. Meyer

A TRIPTYCH BY TADDEO GADDI

THE painting I illustrate in this article is a particularly fine work by Taddeo Gaddi. The Virgin in the centre is depicted seated on a throne the base of which is visible; she is attended by SS. Peter and Bartholomew on the one side and SS. John the Baptist and Catherine on the other; the latter holds a ring — emblem of the mystical marriage — towards the lively Child Christ who bestows a blessing with one hand and holds a little bird in the other. The wings show to the left, SS. Paul and Antony with the Angel of the Annunciation in the apex and to the right, St. Christopher with the Madonna. Above the central panel we see our Lord on the Cross between the seated figures of the Virgin and St. John. It has recently been acquired by Count Giancarlo Conestabile Della Staffa, Perugia.

The first time I saw it was in Paris, a good many years ago. It badly required cleaning and on this occasion I noted it as a work by Bernardo Daddi. I used this reference in my "Development of the Italian Schools of Painting"¹ but just before printing, I saw the picture again, and was just in time to add a correction, for on further inspection and under the improved condition of the picture, I was convinced that my former attribution was wrong and that it was from the hand of Taddeo Gaddi.

The mistake can be accounted for firstly by the condition of the picture when I saw it in Paris and secondly by the fact that at that time I was not aware to what extent Taddeo, at one period of his career, was influenced by Bernardo Daddi.

There can be little doubt that Bernardo Daddi who is mentioned for the first time in 1317, who, in 1339, was one of the founders of the painters' corporation in Florence and who died in 1348, was older than Taddeo Gaddi whom we meet for the first time in 1332 and who died between 1355 and 1366. Moreover it is only too obvious that it was Taddeo who borrowed elements from Daddi's art and not vice versa, because it was Daddi who introduced the Sienese manner into Florence and separated himself from the Giottesque tradition considerably more than Taddeo who remained more Giottesque but who, none the less, accepted many of Daddi's stylistic peculiarities.

Even the form of the picture is one which, if Daddi did not actually invent, he at least made very much the prevailing fashion. There are nineteen small portable triptychs that we know either in entirety

¹Vol. III, p. 376.

or in part, that can be attributed to the master himself or to his workshop. The oldest dated example is that of 1333 in the Bigallo and, if Daddi did not execute others at an earlier date, it is also one of the oldest example of this particular form of panel painting. There is, it is true, a fairly small triptych by Duccio in the Gallery of Siena, but it is not exactly of the same type, nor does it show the almost invariable subjects of the Daddiesque group of triptychs, which are the Madonna and saints in the centre and the Nativity and Crucifixion with a figure of the Annunciation above each, in the wings.

A triptych after this type in the Gallery of Dijon seems to be a youthful work of Pietro Lorenzetti and is an example that might give rise to a question of precedence. For as far as we know, Giotto did not paint any small triptychs, but he knew of this form of panel because we find it reproduced on the relief representing Apelles, on the Campanile in Florence, but this work was executed in 1334.

Gaddi also made several triptychs, examples of which are to be found in the Galleries of Berlin, Strasbourg and Naples (1336) while the Lehman collection, New York, possesses a central panel of one. The oldest dated one is that in the Kaiser Friedrich Museum, Berlin, which dates from 1334.

This, almost a copy of one of Daddi's slightly earlier works, once more points to a connection between these two artists and demonstrates that Gaddi was considerably inspired by Daddi's work. The dates prove that this connection existed at the very outset of Gaddi's career for, as we saw, the first reference to him is in 1332.

Yet on the other hand it cannot be doubted that Gaddi received his artistic education from Giotto. I am convinced that it was Gaddi who executed the panel of the Coronation of the Virgin between rows of saints and angelic musicians in the chapel near the sacristy of Sta. Croce which shows Giotto's signature but which is obviously only a production of his workshop. Gaddi at one time then worked in Giotto's studio and this coincides very well with Cennino Cennini's information that Taddeo, on the occasion of his baptism, was held by Giotto and afterwards, worked as his pupil for twenty years. Cennino's information must be fairly reliable because he himself worked for twelve years with Agnolo Gaddi, the son of Taddeo. Further, in an inscription under a fresco in the Old Market of Florence, which was copied by Vasari, Gaddi was spoken of as "Discepol fu di Giotto il buon Maestro."

But even already in the Coronation in Sta. Croce which was made in Giotto's workshop and, on account of the signature, certainly before Giotto's death in 1336, we find elements taken from Daddi's art; the somewhat elongated profile of our Lord in the central part and those of the bearded saints in the lateral panels are in particular not very Giottesque in appearance, but show rather a connection with Daddi's types with that bland spirituality of expression which this master borrowed from Siena.

Daddi's influence consequently is noticeable in the works of Gaddi; even in those executed when the latter still belonged to Giotto's workshop. It is manifest in all his works but becomes less evident as he grows older so that we can conclude that it was at an early stage in his career that he studied Daddi's art.

The Conestabile triptych, therefore, which is the more Daddiesque of all his works must be a fairly early production; but the Madonna is different in appearance from those that Daddi painted and is before all characteristic of Taddeo's own art, so that this picture cannot on the other hand have been executed before something of Taddeo's own individuality appeared in his work.

Certain details are reminiscent of the triptych of 1334 in which the rather unusual figure of St. Christopher, which has been copied from Daddi's triptych of 1333, is also represented.

Again the curious receding profiles, such for example as those of the Baptist and St. Paul in the Conestabile triptych are to be found in the panels representing scenes from the lives of the Saviour and St. Francis in the Accademia of Florence which are no doubt a work of the same period; while the Madonna under the Cross can very well be compared with the Virgin in the Pieta of Gaddi's triptych of 1336 in the Gallery of Naples, in which the heavy drapery too is very similar. This is not a particularly Daddiesque characteristic and taking all these details into consideration, I think the Conestabile triptych should be dated from the early thirties.

Reinhold Mar

PERUGIA



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AN EQUESTRIAN-STATUETTE
OF THE RENAISSANCE

SELDOM the sculptors of the Middle Ages created equestrian monuments. More frequently in industrial art — as Aquamanile — this motif is to be found. Only at the end of the epoch it begins to appear more often on Italian tombs as a symbol of warlike virility. Here one detects also the beginning of a new viewpoint, which placed greater value upon power and worldly rank than had hitherto been the case. Antique representations had influenced this conception of the Renaissance: and a similar sentiment prevailed in sculptural art. In no less degree are the equestrian groups of the fifteenth and sixteenth centuries stimulated by works of the Greco-Roman antiquity. The statue of Marcus Aurelius in Rome belongs to the few antiques which have been recognized, even admired, during the entire Middle Ages. Not before the fifteenth century had small copies been made of it. The oldest — now in the Albertinum at Dresden — is ascribed to Filarete; a more recent one in the State Museum at Vienna is connected with Antico. Of greater importance, however, is the circumstance that Donatello and

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Verrocchio then created similar monuments of modern war heroes: the Gattamelata for Padua and the Colleoni for Venice. Both riders are represented in a dignified, reserved pose upon a quietly striding steed. Yet there is unmistakably an inner tension and a certain pathos in the Colleoni which distinguishes it from the Gattamelata and the Marcus Aurelius.

It was only Leonardo da Vinci who first awakened another more interesting type to new life and developed it to a superb effect — the rider as master of the plunging horse. This motif was already known in late antiquity. It is only necessary to recall the statuette of Alexander the Great in the National Museum at Naples and the representation of the riding Jupiter(?) fighting a giant, on a high pillar. The groups just mentioned are said to have originated only in Roman Gaul; otherwise they would be immediately connected with the Upper Italian work of the Renaissance. For, always, there is a rearing horse and, in addition to the horse, a victim who lies half under the animal, enriching and completing the group most advantageously. This representation may also be mentioned as a pagan counterpart to the Christian Knight Saint George fighting the dragon and it may be that it has influenced the Saint George¹ groups. Matteo Civitali also erected his Saint on horseback fighting a monster on a pillar in Sarzana. But this work is only preserved as a drawing.² Surely it may be supposed the unimaginative sculptor from Lucca was stimulated to this new kind of composition through a contemporary creation, Leonardo's model for the monument of Francesco Sforza.

Twice Leonardo was told to create an equestrian monument for Milan, but neither the Sforza nor the Trivulzio monument were executed. Only drawings and bronzes from his little wax and clay models, and copies of these, give an idea of the artist's intentions. Most of his preliminary studies have been lost. There is remaining only the stumbling form of a warrior, who tries to protect himself with his shield, in the Principe Trivulzio collection in Milan, various statues of horses,³ and a splendid group in the Museum at Budapest, which Meller has

¹The research of Taube von der Issen (*Münchener Jahrbuch*, 1911) is concerned only with reliefs, paintings, and the graphic art of Saint George, not his sculptural representations and their probable prototypes.

²Reproduction, Ch. de Yriarte, Matteo Civitali, page 103.

³An especially good horse in the Pierpont Morgan collection (Reproduction in Bode's catalogue, number 97, plate 64). Also another type, less naturalistic but a very noble breed is attributed to Leonardo by W. von Bode; a beautiful specimen of this type is in the Clarence Mackay Collection; replicas are in the Museums of Berlin, Vienna, Munich and Dresden.

published as one of the last designs for the Trivulzio Monument⁴ (Figure 1).

There is a great difference in size between man and beast and the sudden fright of the massive horse is contrasted with the self-confident quiet of the supple young rider. The power of man, whose courage and cleverness is triumphing over the superior strength of the animal, is expressed most convincingly and the grouping permits interesting contrasts in slant and foreshortening which do not appear in a quieter position of horse and rider.

Leonardo's bold composition must have made a great impression on contemporaries and successors; just as did Michelangelo's designs for the tomb of Julius II and for the Medici chapel, which during the following century were inspiring the artists, although the works themselves were not completely executed. Raphael was the next to use the motif of the bold rider in his fresco of Heliodorus in the Vatican, then Domenico Beccafumi represented Carl V in this manner. To be sure, his great free group (or high relief) celebrating the entrance of the Emperor into Siena in 1536,⁵ was only made of papier maché, a perishable material. Guglielmo della Porta also projected a similar equestrian statue of the ruler.⁶ But the motif was first successfully carried out in bronze in 1640. The younger Tacca accomplished it in the monument of Philip IV on the Plaza de Oriente in Madrid.

Meanwhile the small bronzes frequently represented the springing horse at a much earlier date. Especially in Florence in the studio of Tacca and Susini⁷ equestrian-statuettes became almost a manufactured article. In the Museum at Vienna six of them are preserved, others in Braunschweig, in Löwenburg near Cassel and elsewhere. All are remarkably stiff and therefore unnatural, for every involuntary motion seems to be avoided. Here Leonardo's theme is no more the question — the bold, supple man fighting upon the frightened animal — but the aristocratic master who with dignified immobility acquiesces in the curvetting of his trained horse. The character of these Florentine statu-

⁴Jahrbuch der Preussischen Kunstsammlungen 37, 1916, pages 213-250.

⁵Vasari edition Milanesi 5, pages 644 and 645.

⁶Compare Gronau, Jahrbuch der Preussischen Kunstsammlungen 39, 1918, page 183.

⁷Compare Schlosser, Jahrbuch der Kunstsammlungen des Österreichischen Kaiserhauses 31, and Schlosser: Works of small sculpture in the sculpture collection — (Vienna, 1910), pages 14 and 15. Several horses in action, without riders, from the Tacca Susini circle in the collection of Robert von Mendelssohn in Berlin. Equestrian groups with striding horses from the beginning of the sixteenth century in the Museums of Milan and Madrid, in the Louvre and the H. C. Frick collection in New York, the Benda collection, Vienna and other places.

ettes is shown by the circumstance that horse and rider were often cast separately and could be differently exchanged.

Leonardo's picturesque intentions were better understood in Milan than in Tuscany; and it was likewise in Upper Italy — in Padua and Venice — that the most interesting imitations of his models were created. The most beautiful of these was first known this year when it passed from a Middle German private collection to one in Berlin (Figure 2. Height 27 centimeters without the pedestal). Here the form of the massive horse is more slender and noble, also the croup is less clumsy; but the broad neck remains, the picturesque mane, and the antique head with open mouth is, as with Leonardo, violently turned to one side. Here also the rider is a naked man with raised left arm, while the right lightly touches the flank of the horse. But he is less youthful and also larger, so that the relation between animal and man seems to be better adjusted; and there is no helmet and shield — the only armor of the rider at Budapest. But there remains the bold activity, and the dramatic representation of danger and its vanquishing.

A weaker copy is found in the J. Pierpont Morgan collection.⁸ Weaker, because all the details are generalized and the contrasts in motion are simplified. Here the subject has the effect of a pose and the representation loses the power of convincing.

The Berlin group is slightly damaged, or rather the right foreleg of the animal was cast separately and has been lost. The right leg of the rider is uncompleted — the form is filled but to the knee. There must have existed a perfect example of the composition. It has been made public in an outline drawing by Montfaucon in Southern France as an excavation from Lyon.⁹ A strange provenience for a bronze statue of the Italian Renaissance; the assumption of the authors of the eighteenth century that the group was antique is undoubtedly false. Where this Bronze is kept now, is unfortunately unknown: neither does Montfaucon tell its former location.

A comparison of other similar works proves that we have here a creation of the Venetian late Renaissance. The soft pictorial modeling with the perfect control of all the separate forms is only possible in the City of Lagoons at the end of the sixteenth century; and various Venetian bronzes have a similar style, above all a Pegasus in the Ashmolean Museum at Oxford (Figure 3), in which the bold plunging, the

⁸Catalogue number 100, Plate 67.

⁹Bernard de Montfaucon, *Antiquité expliquée* — Supplement IV, Plate 12, Paris, 1724.



FIG. 1. LEONARDO: HORSE AND RIDER
Museum of Art, Budapest



FIG. 2. TIZIANO ASPETTI (?): HORSE AND RIDER
Private Collection, Berlin



FIG. 4. TIZIANO ASPETTI: HERCULES FIGHTING THE LION
Metropolitan Museum of Art, New York



FIG. 3. TIZIANO ASPETTI: PEGASUS
Ashmolean Museum, Oxford

broad body, the head thrown to one side with splendid mane, and the open mouth are very similarly formed. The rider may be compared with the "Mars" in the former collection of J. Pierpont Morgan,¹⁰ the Vulcan in the Victoria and Albert Museum in London and with the Hercules Fighting the Lion in the Metropolitan Museum of New York (Figure 4). A reproduction of the Hercules is to be found in the aforesaid London Museum.¹¹ In these figures we have almost without exception the type of the powerful man with broad cheekbones, short full beard and curly, sometimes up-standing hair, together with a broad chest and tense sinewy muscles. Also the lion is related in style to the horse. It is scarcely to be doubted that these five works were executed by the same master. Indeed his name can be hypothetically mentioned.

In the crypt of the cathedral at Padua are to be found two high reliefs in bronze with the martyrdom of Saint Daniel, which Tiziano Aspetti executed in 1591-1593.¹² On one of them there is a very similar springing horse. The subject must have interested the artist, for the scene does not demand the frightened posture and such noble contours for a horse which crushes a martyr. The rider's type of face and the fine development of the naked body do occur several times, especially in the case of the executioner in the right foreground upon the second relief. He has a brother's resemblance to the bold rider.

To be sure, the works here brought together seem somewhat more compact and powerful than many statuettes and reliefs which are ascribed to Aspetti. Here the muscles are frequently too much emphasized, especially in his later works: as in the martyrdom of Saint Laurentius in Santa Trinita in Florence,¹³ where several figures recall the flayed Saint by Marco Agrate in Milan, or an anatomical figure. However, the careless chisel-work and the partly incomplete condition of the bronzes might explain their more pictorial appearance.

Tiziano Aspetti, born in Padua, received the determining impressions for his art, if not his apprenticeship, in Venice. He died in Pisa forty-two years old. We know from his works and from contemporary information that Florentine artists — Donatello and later masters — rather influenced him. The relationship with Leonardo's group in

¹⁰Catalogue II, Number 140, Plate 101. Ascribed by Planiscig (*Venezianische Bildhauer der Renaissance* S. 508/9) to Tiziano Aspetti.

¹¹Reproductions in Bode, *Italian bronze statues* III, Plate 254 and II, Plate 163.

¹²Reproductions in Planiscig, as indicated, page 570. Here are also brought together the verified and the ascribed works of Tiziano Aspetti. His chronology and works are also in Thieme's *Künstlerlexikon* II, 190.

¹³Reproductions in Planiscig, as indicated, page 589.

Budapest is too great for a chance resemblance. He must have known the sketch. But he has not created a servile copy. According to the taste of the late Venetian Renaissance he equalized the proportions between horse and rider; he gave the animal slenderer contours and a somewhat stiffer posture and moderated the bold verve of the rider. But he did not eliminate pathos and dramatic effect completely; as at the same period Susini and Tacca were doing in Florence. So his equestrian figure is a beautiful reminiscence of Leonardesque boldness and gives the impression of a more recent, more advanced, but also more conventional period.

Frida Schottmüller.

BERLIN

NOTES ON SAVOLDO

IN art-history also there are destinies which one may conceive of as tragic, that is to say personalities whose singularity does not really correspond to the spirit of the time, or who otherwise misunderstood must go their lonely way. They are not exactly neglected geniuses, for geniuses have the characteristics of a dynamic force together with an ability to dominate the spirit of their time. But they are always real artist souls, worthy of admiration just because of their strong natured clumsiness, their inability to follow the prescribed path as satellites of the leading stars in the art firmament. Their fate appears so much the more tragic, when in the course of time the general development or the modern taste changes, so that what these lonely ones, uncomprehended, desired or loved, later, after they are half forgotten, is taken up by others or is suddenly considered as a matter of course. This fate befell Savoldo. His pupil Paolo Pino¹ gives an account of him in melancholy fashion: "As to Gierolimo Bresciano, an unusual man in our art, an excellent imitator of every phase, just observe how he spent his life in hard efforts without finding much recognition!" However

Translation by Catherine Beach Ely

¹Paolo Pino: *Dialogo della Pittura*, Venice, 1548, folio 5, tergo.

a half century later a young compatriot of Savoldo needed scarcely to do more than to take possession of his predecessor's incorruptible brush in order to have a tremendous vogue — that was Caravaggio. He had such an extensive and easy success in every way because, when he appeared, the immense and brilliant power which had dimmed his predecessor's effectiveness had grown weak. The ideals of the High Renaissance had exhausted themselves in earthly things. Externalized, too complicated and therefore lifeless, they had fallen into stilted trifling and affectation. So a reform was necessary, and hence the hour for Lombardic reality had come.

Like Caravaggio, Savoldo is above all a Lombard. His works do not in the least reveal that he surely spent decades, probably the greatest part of his life in Venice. His color was not inflamed by Giorgione or Titian as perhaps was that of his countryman Romanino; it always remained emphatically Lombardic with a metallic shimmer and pre-vaillingly cool. The exact date of his arrival in Venice is unknown.² We must however assume that he went there with an already mature personality which did not change.

Very significant it seems to me is the first authentic information which we have concerning Savoldo. It affirms that on the 2nd of December, 1508, he was enrolled in the guild at Florence.³

Here lies the explanation of certain highly classic forms or arrangements, which Savoldo uses when the theme demands it, for example in the great Madonna with four saints in the Brera Gallery in Milan and in the similar but inferior composition in S. Maria at Organo in Verona, or in the Pieta expressed with such deep religious feeling in the Kaiser Friedrich Museum in Berlin. In these works the sublime example of Fra Bartolommeo is evidently still influential.

Besides we may assume that also in his apprentice period in Florence originated the intensifying of the plastic feeling wherein Savoldo differed so greatly from all his north Italian contemporaries and whereby he, in spite of all the difference in temperament, became not entirely without influence as a forerunner of Tintoretto. He probably took certain habits of work with him from Florence and permanently retained these habits in his big tenacious art. There still exists a number of large quite preliminary studies of heads which in part can be re-

²In 1521 he was already living in Venice. See G. Ludwig in the *Jahrbuch der Preuss. Kunstsammlungen* XXVI. Supplement p. 119-5.

³See Vasari, *Le vite*, etc., edition Milanese, VI, p. 507-5.

ferred to as preparations for his paintings.⁴ Cartoon-like separate studies of that sort are much more characteristic of Florentine studios than of upper Italy where such a painstaking preparation in draftsmanship for painting was seldom customary.

One might be surprised that there is no after effect to be found with Savoldo of that remarkable work of art which, when he was in Florence, excited young artists to the highest degree — Michel Angelo's Battle Cartoon. One may be surprised, and will at the same time admire the healthy fastidiousness of the Brescian, who, to quote Goethe, avoided that which was not intended for him. But the young Savoldo stood in deep devotion before another great work of art in the Arno city — before the winged altar of Hugo van der Goes in Santa Maria Nuova.

I think that is very illuminating even without the proof of his striking appropriations. Savoldo was too earnest an artist to be an out and out plagiarist. He was also by a peculiar coincidence too much an Italian of the High Renaissance to actually plagiarize from Hugo van der Goes. But we will I hope agree in the opinion that a picture like Savoldo's "Worship of the Child" in S. Giobbe at Venice (Fig. 1) is inspired in a direct and very real way by the winged altar of Hugo van der Goes. Or is it a mere accident that an Italian, who evidently had been in Florence, originated entirely by himself the Netherlandish luminous conception of making the child lying on the floor the source of the white cool light? And moreover whence comes the courage in Venice of the classical Titian to represent Maria, Joseph and the Shepherds so thoroughly unconventionally, so in conformity to simple fidelity to life, and yet with such ardent feeling?

One can in the long run only assimilate that to which one is in his nature susceptible. If that were not so young Savoldo would have, according to the general tendency of his period, fallen under the oppressive influence of Michel Angelo's battle cartoon. How, if that is not so, did he come to pass by Michel Angelo's dangerous marvel and go to Hugo van der Goes in whose art he found a conception to which he, in accordance with his north Italian nature, inclined?

The art feeling of Northern Italy does not by any means coincide with the ideals of Central Italy which are especially based upon the

⁴For example in the Louvre in Paris there is a head study of Saint Hironymus for the National Gallery of London, furthermore with Mr. Charles Loeser in Florence there is the study of a head of St. Paul for the altar picture in Santa Maria at Organo in Verona.



FIG. 1. SAVOLDO: THE ADORATION
S. Giobbe, Venice



FIG. 4. SAVOLDO: THE FLUTE PLAYER
London, Messrs. Thor. Agnew and Sons

laws of drawing and upon formulas. It is not so constructive or sharply intellectual in tendency, more inclined to yield to thought and feeling, therefore also especially susceptible to color and light. Undoubtedly northern Italian art was influenced by the powerful effect of southern Italian classic art, yet without giving up its own individuality. This depth of feeling especially characteristic of Upper Italy is also continually absorbed from Netherlandish painting which is to a certain extent intellectually related to it. In Venice more than any other place the short sojourn of Antonello da Messina, who was so evidently Netherlandish in tendency, left deep traces. Nowhere else in Italy were Netherlandish paintings so much in evidence in collections. And that these foreign examples strongly interested the native artists may be on occasion strikingly proved. For example "The Nativity" by Lorenzo Lotto in the Academy at Venice goes back to Gerard David.

But this is especially the case with Savoldo. To him Netherlandish painting offered more than an occasional stimulus. He absorbed so much of its spirit that the question arises as to whether he travelled in the Netherlands. Strangely enough his wife was a native of the Netherlands.⁴ But the hypothesis of a journey is not necessary. For as has already been said there were at that time many Netherlandish pictures in Italy. Fundamentally the factor of style is more important as an explanation than are biographical details. The surprising factor consists however in a blending of Italian and Netherlandish elements in a real style, which — and this phenomenon is only externally astonishing — to a certain extent anticipates the Dutch followers of Caravaggio.

Vasari⁵ speaks of only one specialty of Savoldo's, of his "quadri di notte e di fuochi" that is of his pictures with night moods and light effects and he calls the artist, in connection with these to him astonishing paintings, "capricious and sophisticated." Not very many of those night views of Savoldo's have been preserved for us. In the first rank should be mentioned "The Evangelist Matthew" (Fig. 2) in the Metropolitan Museum.⁶ An oil lamp which stands in the foreground on a table sends up light obliquely from beneath so that consequently hands, arms and breast of the Evangelist are brightly lighted, fainter

⁴The artist calls her in his will — "fijamenga de Tilandrija." See G. Ludwig l. c. page 120.

⁵O. c. VI p. 507.

⁶We saw the picture when it was still with Signor Grassi in Florence. That was many years ago, so that I now judge anew from a photograph.

however is his head and fainter yet the angels which appear behind him. — Truly this was an impossible effect to the eye of a Tuscan like Vasari for whom certainly nothing was more important in a picture than distinct drawing. Sophisticated, that is to say in this case capacious and extremely affected, it furthermore appeared to him when Savoldo in addition varied the light phenomena in the background. — To the right there is the reddish light of a wood fire before which three men are warming themselves, to the left the moon is softly shining. The light is made conducive to the mood in a wonderful way by Savoldo. The very fact that the head of the Evangelist is lighted only by the reflection of the somewhat distant lamp gives him this mystic dreamy expression, as if absentminded he listens to the inspiration of the angel who so mysteriously arises in the twilight.

Of Savoldo's pictures with nocturnal light effects only two others are known to me. A "Worship of the Christ Child" was in the former collection of Benigno Crespi, strangely attributed to Borgognone. A variation of the same composition has recently been published by Count Carlo Gamba with other pictures of the collection of Crespi-Morbio, also in Milan.⁷

Savoldo has also elsewhere repeated and varied his compositions. For an artist who has left comparatively few pictures, that is doubtless a characteristic trait. It goes to show that he was not a man of very active imagination, but rather of a broodingly contemplative mind, which liked to occupy itself repeatedly with the same problems and themes. He worked manifestly slowly and with effort. Even if his pupil Paolo Pino had not suggested that to us, we would discover it in the somewhat dragging tempo in which Savoldo's pictures are composed. Truly the beauty of deep earnestness is also closely bound up with it.

That may also be said of his masterpiece "Tobias with the Angel" (Fig. 3) in the Borghese Gallery. We can plainly see in the sitting as well as the kneeling figure the studio pose of many weeks, in which the figures are so to speak congealed. And yet what magic is in the mood! How well are the angel with the Leonardesque locks and Tobias with the shadowed face adapted to the elegy of the evening landscape with a feeling for the unity of nature and man which we scarcely find elsewhere in Italy.

The life size half figure of a flute player (Fig. 4) in the possession

⁷Dedalo IV, page 540.



FIG. 3. SAVOLDO: TOBIAS AND THE ANGEL
The Borghese Gallery, Rome



FIG. 2. SAVOLDO: THE EVANGELIST MATTHEW
Metropolitan Museum of Art, New York

of an art dealer in London⁸ is astonishing inasmuch as it immediately embarrasses the onlooker to determine the question whether it belongs to the sixteenth or the beginning of the seventeenth century. But the picture is fully designated⁹ and moreover on close examination one discovers the characteristic signs of Savoldo's manner of painting. It is however certainly instructive to explain to oneself the cause of the initial uncertainty, since the impressions of the first moment always are connected with something essential. It is to be assumed that the first impressions were not only associated with representations of fifteenth century art, but also contrariwise with memories of creations of the early seventeenth century. Subsequent analysis of the style confirms this psychological assumption. The picture in fact contains elements which are foreign to the contemporary classic school and which anticipate the interpretation of the Caravaggio School. Just give a thought to the way in which Titian or Palma Vecchio have treated the formal theme of a half figure. How much more firmly with these masters the frame encloses the figure in whose composition-motif the entity of the picture is essentially expressed. How much looser in Savoldo's picture is the relation to the frame and how much less dominating the motif of the figure. Again it was light and its effect which principally interested Savoldo, a light which streams down from above into a closed room, striking and illuminating parts of the figure, parts of the garments, and just as strongly parts of the surface of the wall or of a book. Here lies the distinguishing characteristic. Titian or Palma Vecchio isolated the figure to a certain extent. Savoldo placed it in the light-drenched atmosphere of the room. That is the Netherlandish element in his art.

One can, as was said at the beginning of this article, conceive of Savoldo's destiny as tragic, but finally also as tragically comic. For, when, a half century after the death of the misunderstood Savoldo, his younger compatriot Caravaggio, in reality only a mediocre painter and certainly beneath Savoldo in rank, seized upon his tendencies and had tremendous success in so doing, then certainly the tragic becomes at the same time comic. So much the more comic, since especially the artists of the Netherlands, who had really journeyed to Rome in order to study the Antique, Raphael or Michelangelo, became, instead, fol-

⁸Formerly in the possession of Lord Amherst of Seven Oaks.

⁹That is to say on the music-paper which is fastened above to the left on the wall — "Joanes Jeronimus Savoldis de / brisis / faciebat."

lowers of Caravaggio, without knowing anything of Savoldo who had received so much from their own Dutch ancestors.

Detlev Fournier von Hadelg.

VENICE

SAMARRA IN MESOPOTAMIA A CALIPH'S RESIDENCE OF THE NINTH CENTURY

THE German excavations from Samarra in Mesopotamia should be of especial interest to America, for Great Britain, whither a portion of the discoveries deposited in that place arrived after the close of the war, has passed some of them over to American museums — The Museum of Fine Arts in Boston, the University of Michigan and the Cleveland Museum of Art. These assignments consist of ceramic fragments, important of course in themselves, but of especial significance because of their relations to the Chinese T'ang-ceramics of that time, which however form only a part of the scientific results revealed by the excavations.

These excavations, undertaken in 1911-13 by Professor Ernst Herzfeld and the undersigned, are the first great investigation of early Islamitic monuments and, indeed, of a city situated to the north of Bagdad which, founded by a son of the famous Caliph Harun Al-Rashid, was for half a century (838-883 A. D.) the residence of the Abbasid Caliphs and the principality of their world kingdom extending from India to Egypt. After this short period of glory, this powerful city extending for thirty kilometers on the east bank of the Tigris was abandoned as a political residence by the rulers and deserted by the inhabitants. After that Samarra deteriorated rapidly and was never again inhabited. Only a very small part of the immense area is occupied today by the city of the same name which still stands and which, as the sanctuary of the three last Imams, is a very popular place of pilgrimage for Asiatic Mohammedans and also for the Persians.

Upon the immense area of débris of the former world city the ruins of the larger buildings, such as the Mosques and the Palaces which

Translation by Catherine Beach Ely



FIG. 1. THE RUINS OF THE GREAT MOSQUE IN SAMARRA



FIG. 2. RECONSTRUCTION OF A WALL DECORATION IN SAMARRA, FIRST STYLE
Kaiser Friedrich Museum, Berlin



3

FIG. 3. MARMAR CAPITAL FROM RAKKAH.
SAMARRA STYLE

FIG. 4. WALL DECORATION OF STUCCO,
SECOND STYLE, SAMARRA

5

4

FIG. 5. WALL DECORATION OF STUCCO,
THIRD STYLE, SAMARRA

6

FIG. 6. CAMEL. FRAGMENT OF A FRIEZE OF STUCCO,
SAMARRA

were built of baked bricks, still remain, while the ruins of the private houses built of clay bricks have fallen away and have been preserved only to the height of about a meter under the ground, about as high as the crumbled earth which has accumulated with the passage of time.

The reliability of Arabian authors whose descriptions of the splendor and fabulous appearance of Samarra have generally been considered exaggerated, have been fully corroborated by our excavations and investigations which have given a conception of the magnificent civilization and art of that period, revealed to us up to the present principally through the marvels of the "Arabian Nights". The most important edifice, the outside walls of which are still preserved today, is the principal Mosque of the Caliph Motawakkil (847-881 A. D.) which was the greatest mosque establishment of that time and which could accommodate 100,000 worshippers (Illustration 1). Also the Minaret, 60 meters in height, which in its conical form and with its spiral approach probably goes back to old oriental models, is still extant and forms a culminating feature of the ruined building, which is visible far and wide. Besides this several of the extensive Palace establishments are being investigated and surveyed, as for instance the principal Palace of the Caliphs comprising 175 hectares with its gardens, outer courts, audience halls, living rooms, barracks, polo grounds and zoological gardens.

The private houses show always the same layout, being grouped about a rectangular court with a principal room shaped like a T, and with what is for art history an important peculiarity — in each room a socle all the way around, about one meter high of stucco which reminds us of the stone socles with figures in relief with which we are familiar on Assyrian palaces. In the patterns of these stucco reliefs in Samarra, of which about one hundred slabs in casts are in possession of the Berlin Museum, one can distinguish three overlapping styles.

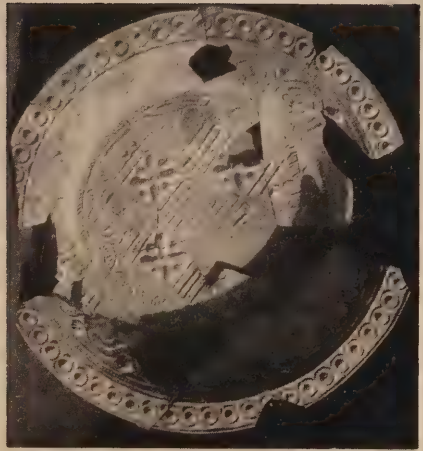
To the first style belong the slabs reproduced in illustration 2 and also the reconstruction of a complete wall with niches over the socle which probably served as a support for rather small domestic utensils—lamps and drinking-vessels. These patterns of the first style reveal classic motifs — Vitruvian scroll, chaplet, vine tendrils, acanthus, cymatium and other motifs, but they are completely transformed, made over into flat carving, and cover the surface with an endless pattern filling it completely with their involutions and spirals. Here

for the first time we have the origin of the arabesque — the characteristic motif of Islamitic art. These motifs have also been used on the curved surfaces of the capitals, (Illustration 3). While the first style, the real Samarra style, has pure forms borrowed from Eastern Mesopotamia of the Parthian period, those of the second style come from Hellenic Persia of the Sassina period. Here, (Illustration 4), we find centrally composed patterns, which are not produced as in the first style by transferred work, but are modelled offhand on the wall. The effect depends here, since painting with colors is almost entirely absent, solely upon light and shadow impressions, upon the so-called shadow-depth. The third style is associated with the second in principal and technique, (Illustration 5), while the shaping depends entirely on the arrangement of the vine leaf and fruit, upon vine foliage ornamentation as it developed in the preceding centuries of Asiatic art in Syria and Mesopotamia and as it is to be found in other early Islamitic monuments, for example on the façade of the desert palace of Mschatta in the land east of the Jordan, older by a century, which is also in the Kaiser Fredrich Museum in Berlin.

Although the art of Samarra according to the fundamental principals of Islamitic art, is predominantly of decorative character, yet the use of figures is not entirely excluded: this use finds, expression, for example, in a badly demolished relief-frieze preserved only in fragments which, on a blue background, portrays camels with two humps, naturally drawn and at the same time having some ornamental details, (Illustration 6). Here also one is reminded of Chinese animal figures, the wellknown grave accessories of the T'ang period.

The use of figures plays an especial role in fresco painting, of which almost nothing is preserved entire, and the compositions of which had to be painstakingly put together out of fragments, (Illustration 7). There are to be found for instance in the Harem of the Palace paintings with luxurious acanthus tendrils, in whose involutions hunting scenes and animal groups are represented, also quadratic fields and arcades with costumed figures and female dancers. Illustration 7 portrays a woman's head whose connection with Hellenistic painting is apparent as we know it in Syria and Chinese-Turkestan. Unfortunately all mosaic pictures put together with glazing are entirely destroyed.

Among the discoveries in Samarra the ceramics are of especial interest. It is a question here of course only of fragments, of broken pieces, out of which only in the rarest cases a receptacle can be put



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FIG. 7. FRAGMENT OF A WALL PAINTING FROM SAMARRA. FIG. 8. FRAGMENT OF AN EAST ASIAN STONE-WARE PLATE WITH GREEN-WHITE GLAZING, SAMARRA. FIG. 9. LUSTRE FAIENCE PLATE WITH DECORATION IN RELIEF, SAMARRA. FIG. 10. FRAGMENT OF A LUSTRE TILE, SAMARRA.

together again. One must distinguish here between ceramics imported from without and those produced at home, that is in Mesopotamia. European ceramics are of Asiatic origin. We found white porcelain, smooth or decorated with fishes and birds in relief. Up to this time this was not known with certainty to be characteristic of porcelain belonging to the ninth century and hence to the end of the T'ang period, and therefore these discoveries are of the utmost importance. In quite large quantities Chinese stone ware was discovered; white, sea green, bright green and yellow glazed ware and, most important of all, receptacles with green yellow and brownish colors intermingled in the glazing; among these were delicate graceful receptacles such as we had not seen before from China, but together with them also big dishes and plates, (Illustration 8). This table ware of the Caliphs of Samarra originating in East Asia — it was especially plentiful in the Palace — coincides completely with the utensils used at a somewhat earlier time at the Japanese court, many hundreds of examples of which have been preserved in the Treasure house Shosoin in Nara near Tokio.

In domestic pottery prominent mention should be given to the imitations of East Asiatic imported ware, whose luminosity and brilliancy in the glazing could however not be equalled, for in the ceramics painted in metallic iridescent colors, the so-called lustre ware, (Illustration 9), together with a lustre finish applied to the entire fragment whereby it was sought to imitate the forbidden golden vessels of the Koran and to replace them, there appears only a partial lustre painting in different color tones — red, steel grey, brown, yellow and violet. In this lustre painting the Samarra-ceramics have, in what concerns luminosity of lustre, reached the highest level and excelled everything in this line which was produced later in East India, Western Islam in Persia, Egypt, Spain and Italy. Also the glazed tiles for walls, which later played such a role in Islamitic art, were at that time already known, (Illustration 10).

Also cut-glass was already far advanced; — together with the engraving of glass, the polishing and cutting of it was known. Here ornamental and figure motifs appear, for example griffins cut in relief as they were known at a later time in Fatimides Egypt.

Among all these discoveries of small objects, which we cannot take up in further detail, there were no so-called valuables, that is no pieces made of precious metals, and only a very few coins. This is connected with the history of Samarra which was intentionally given up and

deserted, wherefor the inhabitants took everything of value with them and left there only what could not be used and was broken. But this lack is richly compensated for by the circumstance that here we have before us, what so seldom occurs in excavations, the complete civilization of a certain period, and that all discoveries are exactly dated and must belong to the ninth century.

Aside from some preliminary publications over the results of the excavations in the past year, an extensive work by Ernest Herzfeld has appeared about the wall decorations in the buildings of Samarra and its art of ornamentation, while the writer within a short time expects to bring out a volume concerning its ceramics.

Friedrich Sarre

THE ROCCATAGLIATA MADONNA OF NICHOLAS POUSSIN

UNTIL recently, one of the most important of the missing pictures of the French School was the Roccagliata Madonna of Nicholas Poussin (Frontispiece). This work was known to us, through Poussin's own description of it, in his letters to Cassiano del Pozzo, and through an eighteenth century print; but the picture itself had been lost for generations. I am now able not only to identify this picture, but to relate its whole history, from the day in April, 1641, when the artist began the work, to last November, when it found a resting-place in an American collection.

This picture was painted in Paris, just after the close of Poussin's first Roman period. Poussin had gone to Paris in response to a pressing invitation from Louis XIII. From there, he wrote to his friend Cassiano del Pozzo, the antiquary. In four of these letters, addressed to his friend in Rome, he speaks about the Madonna of Roccagliata, which he evidently regarded as a work of some importance.

In a letter from Paris dated April 16, 1641,¹ Poussin tells his friend

¹*Correspondence de Nicholas Poussin, publiée d'après les originaux par Ch. Jouanny, Société de l'histoire de l'art, Paris, 1911, Tome V, pp. 58, 112, 125, & 154.*

that he is beginning the picture for Giovanni Stefano Roccatagliata. In January of the following year, he again refers to the "little Madonna of Signor Roccatagliata"; and in March, 1642, he tells his friend that he hopes, with God's help, to finish the work "by Easter," that is to say by April 20. Finally, on May 22, 1642, he writes to Cassiano that, on that very morning, he has given the picture into the hands of Monsieur Carlo, Maestro di Casa of Cardinal Mazarin, that it might go in the Cardinal's baggage to Rome, to his patron Roccatagliata. In this letter he gives a description of the work. It is, he says, a composition "of three figures, that is to say, the Madonna who holds the naked little Christ on her lap, and St. Joseph who reclines by a window."

Subsequently, this picture passed out of the possession of the Roccatagliata family; and in the middle of the eighteenth century, it was in the cabinet of the Bailly de Breteuil, who was then living in Rome. Whilst in the Bailly de Breteuil's possession, it was engraved by Carlo Faucci.² The engraving is reproduced in Dr. Walter Friedlaender's monograph on Nicholas Poussin.³

The picture was bought in 1770, "out of the cabinet of M. le Bailli de Breteuil," by an Englishman, a Mr. Robert Ansell; who sold it, with other pictures, at Christie's in the following year.⁴ Peniston Lamb, first Lord Melbourne, was the purchaser; and the Roccatagliata Madonna was, for a long time, in the possession of the Lamb family. At a later date, it passed into another English collection, and was ultimately acquired by the dealer who sold it to Mr. Edgar B. Whitcomb of Detroit.

This picture of the Holy Family which has, as we have seen, so complete a history, was the first representation of this subject painted by the master. It is unusually charming in colour, for a work of Nicholas Poussin. The Virgin's cloak is a bright blue, her dress a rose colour. The curtain behind is of a shade between apricot and a light golden brown. St. Joseph's robe is of a pale yellow seen in shadow. Above him is a wonderful sunset sky of deep blue, gold and saffron.

The picture reveals the chief influences that helped to form the style of Poussin. First of all, both in the drawing of the heads and drapery, and in the composition of the picture, it manifests the influ-

²Born Florence 1729, died 1784. The engraving is numbered 119 in Andresen, *Nicholaus Poussin, Verzeichnis der nach seinem Gemälden gefertigten Kupferstiche*, Leipzig, 1863.

³W. Friedlaender, *Nicholas Poussin*, München, R. Piper, 1914, p. 214.

⁴*Christie's Catalogues*, February 15, 1771. Radford, in his *Art Sales*, says that the picture was sold in Sir Robert Strange's sale. This is a mistake. It was sold in the sale of Mr. Robert Ansell's pictures, which followed the sale of Sir Robert Strange's collection. It is stated in the catalogue that, "for its grace and simplicity of composition" this picture "resembles the style of Raphael."

ence of Raphael. The tripod, the bowl, the couch, the Madonna's profile reveal the influence of classical antiquity on the artist, an influence so clearly visible in the drawings done by Poussin in his first Roman period. Finally, in the landscape, we observe the influence of Titian on Poussin. But, though the picture reveals all these influences, and is, at the same time, most unmistakeably a French picture, it is nevertheless strikingly original, in colour, and, more especially, in composition. Poussin was a very learned artist; and, in some of his works, his erudition is a little too obvious. But in this picture, no fact that he has gleaned from antiquity, nothing that he has taken from another artist, is unfused. Everything that he has taken, he has made his own. The effect of the whole is singularly harmonious.

In contrast to the calm dream-like beauty of this interior, a beauty which is in perfect harmony with the evening landscape seen through the open window of the room, there is one central point of living energy, where all is life and movement. The Baby kicks with joy, and stretches out his hands, with their pink-tipped fingers, to touch his Mother's face.

This is one of the most intimate works of a great master, who is now returning to public favour, after years of unmerited neglect.

A handwritten signature in dark ink, reading "Thomas Moreland". The script is cursive and elegant, with a large initial 'T' and a long, sweeping underline.

LONDON

A SECOND CENTURY PORTRAIT BUST

THE classical collection of the City Art Museum has recently been enlarged by the acquisition of an important portrait bust of an unknown man dating from the second century A. D. It is a large bust¹ on a conventional antique socle, bearing the head of a young man turned slightly to the left. It is of Greek marble and is said to have been discovered in a well in Athens. When found the entire surface was covered by a crust of sinter which was skilfully removed many years ago from the head and neck under the supervision of Dr. Robert Zahn, Director of the State Museum, Berlin. A portion of the crust was allowed to remain on the chest. The splendid preservation of the piece makes it an unusually interesting document. Except for a few broken strands of hair, it is entirely intact, and the marble still posses-

ses its original polish. The hair has, through the oxidization of the iron held in the stone, taken on a reddish-blond tinge, and the surface is elsewhere of a delicate ivory tone.

It was formerly in the second large collection of antiques formed by Herr Friedrich L. von Gans (died 1920) in Frankfort-on-the-Main and was purchased by him in a Parisian art shop. It is described and illustrated by Dr. Zahn in Volume II, *Galerie Bachstitz's-Gravenhage; Antike, Byzantinische, Islamische Arbeiten der Kleinkunst und des Kunstgewerbes, Antike Skulpturen*, page 74, No. 222, plates 91, 92, and 93. The extent of the bust, embracing the lower part of the chest and the upper part of the arms, and the characteristic handling of the head, serve to fix the period of the piece as somewhere near the reign of the Emperor Hadrian (117-138 A. D.) Dr. Zahn calls it Hadrianic and compares its handling to that of the bust of Apollodoros, supposed architect of Hadrian, in the Glyptothek, Munich. It exhibits perfectly the advanced plastic treatment of the second century, a treatment which reached its full development in the portrait busts of the Antonine period (138-161 A. D., and later). It has more than a passing resemblance to certain types of busts of so-called "barbarians", usually recognized as Antonine pieces; and a dreamy, contemplative expression which Greek and Oriental influences began to impart to Roman portraiture at about this period.

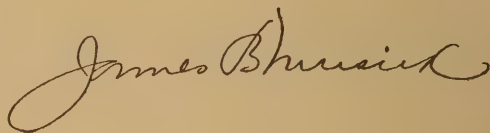
The distinguishing mark of Antonine technique is its handling of the marble to produce the fullest possible play of light and shade and thereby to differentiate the hair and beard from the face and to enliven the expression of the latter. This technique is splendidly illustrated in the Museum's bust. The head is covered with a mass of hair, the thick shaggy locks of which are modelled in high relief and left unpolished. They fall far over the receding forehead, where deep undercutting of the individual locks cast strong shadows. The beard which covers the chin and cheeks, though short, has also received a highly pictorial treatment. It lies in numerous little ringlets, the centers of each deeply drilled. The fashion of beards in the imperial portraits was introduced by Hadrian, the first of the emperors to be so represented. The custom thus begun persisted for several centuries and seems to have been followed quite generally. In contrast to the rough texture and hair and beard, the face is polished until it has an ivory-like tone. The eyes also have received the pictorial treatment which, begun in Hadrianic times, reached its full development under the Antonines. The pupils

¹Height 0.80 M.

are incised in a bean shaped segment drilled at each end so that they reflect the light in a manner analagous to the glint of light from the living eye and thus enliven the expression. The realism of the clever play of light which this skilfull technique brings about imparts to the head an indescribable psychological quality.

The bust appears to have a considerable degree of kinship to a series of busts of "barbarians" in the Athens Museum, of about the same period, the finest of which is the so-called Christ¹, which Hekler believes to represent a Semitic type. There is in all these busts a certain amount of effeminacy in comparison with the sturdy Greek and Roman types, and a hint of the sensuous melancholy of the Orient, a last echo of a much attenuated Scopasian tradition which still lingered on Grecian soil. In the Museum's bust the half closed eyes, deeply shadowed by the projecting brow, look with dreamy contemplation into the distance. The delicacy of the polished skin, the dull gaze, the elegance of the small regular nose and mouth suggest the effeminacy of an Eastern ruler. There is little of the Roman solidity of character about this expression, though the same Oriental strain is soon found creeping into the imperial portraits, as exemplified by the theatrical elegance of the busts of Commodus (180-193 A. D.) and of Septimius Severus (193-211 A. D.).

The origin of the style of these busts, is to be found in the soil of Greece, where, under the indulgent protection of Hadrian, art activities had taken on new life. A bust of that emperor¹ made in Greece in the advanced coloristic manner has given him almost the air of an Oriental despot in contrast to the blunt Roman features of his other portraits. There still remained in the second century sufficient vitality in Greek art, colored though it was by contact with East and West, to cast a twilight glamour over the sculpture of Rome. These busts, in common with the example in the Museum, are the products of this influence, at a time when the old patrician Roman types were fast disappearing in a flood of provincials and foreign "barbarians."



ST. LOUIS

¹HEKLER, Plate 261 and page XXXVII, also plates 262b and 263.

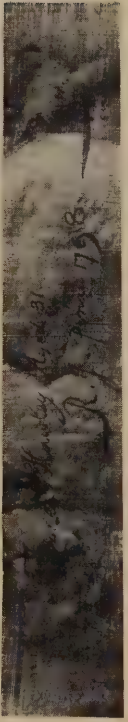
¹HEKLER, plate 251a.



SECOND CENTURY PORTRAIT BUST
The City Art Museum. St. Louis, Mo.



RICHARD JENNYS: ISAAC HAWLEY



RICHARD JENNYS: TAMER HAWLEY

TWO PORTRAITS BY RICHARD JENNYS

THE little that is known of Richard Jennys, Jr., the painter of these portraits, is to be found in the recent Goodspeed-Bayley edition of Dunlap's "History of the Arts of Design in the United States."

Jennys' father was a notary and used a seal with the arms of the Jenney family. He died at the age of fifty-three in 1768. The son, Richard Jr., was an engraver as well as a portrait painter, and the mezzotint portraits of the Rev. John Mayhew and of Nathaniel Hurd, the Boston silversmith, must have been, I think, among the earliest of his works. In 1771 he advertised as a dealer in dry goods in Boston and though he was still in Boston in 1783, there is no record of his remaining thereafter.

The engraving of Mayhew is signed "Rich^d Jennys Jun^r Pinx^t & Fecit" and the oil painting from which it was made was probably one of his earliest works in that medium. The name Jennys appears also on a portrait of Dr. Aeneas Munson in the Yale Medical School, and this is apparently another portrait from his hand, though there was a William Jennys, perhaps a brother, who was a contemporary painter of portraits in oils.

However, from artistic evidence it would seem that the Munson portrait is a work from the same hand that produced the two reproduced herewith, which were both signed and dated on the back of the canvas, the inscriptions being reproduced together with the portraits. The inscription on the Isaac Hawley reads "Isaac Hawley's Portrait, Aged 42. Rich^d Jennys Pinx^t. Nov^r 5th 1798"; that on the picture of Tamer Hawley, his wife, "Tamer Hawley. Aged 31. R. J. pinx. 1798." We may surmise from the fact of his using the "Jun^r" on the Mayhew portrait that it was painted prior to his father's death in 1768 and that the Munson picture as well as these portraits of the Hawleys was done after.

I am inclined to believe that Jennys went from Boston to Connecticut some time in 1783 or 4 and that these three portraits were all painted there during his later years. The Hawley and Munson families were numerous in Connecticut at the time and both Isaac and his wife were residents, while Dr. Munson was connected with Yale College at New Haven.

Isaac Hawley was the first child of Isaac of Brookfield, Conn., born in 1756. He died, April 1839. His father was the son of one Stephen

Hawley, a land dealer located at New Milford in 1726, who was born in 1695 and died in 1790.

The maiden name of Isaac Hawley's wife, Tamer, the subject of the companion portrait, is unknown. She was born in 1767 and died, April 13, 1805. These Hawleys' had five children, of whom there are no records other than that the youngest, a daughter, Salina, married a Henry Sherman. It will be observed that these dates, taken from the exhaustive and rare Hawley Genealogy, verify the ages of both subjects as they appear in the artist's inscriptions on the canvases in 1798.

Taddeo Taddeo's Sherman

NEW YORK

CORRESPONDENCE

New York, Dec. 2nd, 1924.

To the Editor of ART IN AMERICA,

Dear Sir:

As the article by Dr. Van Marle in your December issue represents a type of contemporary connoisseurship, it has a certain significance, but as it reveals its methods, it assumes special titles to notice. It makes an urgent claim on our attention, however, because these methods have lately become widespread, and are likely to produce undesirable effects.

Although the article in question was manifestly written to establish Taddeo Gaddi's authorship of a triptych in the Conestabile Collection in Perugia, the greater part of it deals with Daddi's influence on the young Taddeo, in order to fix a basis for an early dating. That would be well enough, if the detailed facts, which have long been historical truisms, were given less relative importance, and if the writer did not invalidate his premises by attributing to Taddeo the Coronation at Sta. Croce.

The main proof follows in a few chance confrontations thrown hastily together in the closing paragraphs.

But confrontation, to be of any consequence or to have any relevancy whatever, should be pursuable down to the minutest quiver in the line, or nuance of surface in

the shapes compared, until observation passes from quantitative denominations to denominations so fine that they become qualitative. At this point similarity of shape becomes correspondence — sometimes identity — of style. But Dr. Van Marle's comparison of the two pictures begins and ends with general and incidental resemblance of shape.

If rather off-hand in his proof, Dr. Van Marle's claim is made in unequivocal terms in the opening sentence, which declares the picture "a particularly fine work by Taddeo Gaddi." For anyone possessing an average sense of Trecento Florentine painting and moderate æsthetic susceptibility, even the small reproduction should suffice to reverse this contention at a glance. Not only does the Perugian triptych fall below the lowest level of Taddeo's production in quality, but it is remote from it in kind. And so obvious must this appear to the trained eye, that a demonstration would be an unpardonable superfluity, unless it were to satisfy the uninitiated.

One need, accordingly, only contrast the Perugian triptych with Taddeo's picture of its size. The small panels at the Florentine Academy for example, in Berlin, Strassburg, in the Lehman and Frank Gould collections, to see that the line in the triptych is hesitant and nerveless, and that the contour never individualizes nor coördinates the parts, that in fact it so loosely delimits the figure as to slur its organic character.

The painter everywhere displays the meanest of talents and a deplorable craft. The drapery suggests a viscous mass slipping over a shapeless frame, and the hands, feet and faces are hardly recognizable as human features. Compare, for example, the feet of the Baptist in the triptych with those of Taddeo's Risen Christ in the Florentine Academy series; or the right hands of the Virgin and Christopher with any in the Academy panel, and note how directly Taddeo's forms are related to their function, and how inserviceable they are in the Perugian triptych. And then observe Taddeo's drawing, how decisive and satisfactory a statement it is of a definite image, with all its crude conventionalization. Taddeo's compositions have cubic existence, but in the triptych the modelling sags and the whole group lies flat against the background without intervening space. Finally, the heavy-handed, irregular working of the gold sets the stamp of a suburban shop on the dreary performance.

The nature of the differences pointed out between Taddeo's painting and the Perugian triptych should establish the irreconcilability of the two styles. And considering the former, it is hard to understand how the latter could be confused. Yet attributions like the present one have become common usage together with the flimsy methods of demonstration. We in America, were only the other day startled by a rather formidable display of the like both of one and the other, in a sale catalogue of Italian paintings, over names till recently believed irreproachable.

The future will know better how to deal with this type of connoisseurship. Until it does, however, it will act as an obstacle to scholarship, because it will take time to prove it false; and as a discredit to a calling, because it may be thought coextensive with the entire profession. It will be confusing to the formation of general standards, because most people will be at a loss to know whom to believe.

Very sincerely yours,

RICHARD OFFNER.

NEW ART BOOKS

HISTORIA DEL ARTE ESPANOL. TOMO I. SIGLO XVI. By F. J. Sanchez Canton. Octavo. Wrappers. Madrid. 1923.

MEISTER DES JAPANISCHEN FARBENHOLZSCHNITTES. By Fritz Rumpf. Crown Octavo. Cloth. Berlin and Leipzig. 1924.

A very comprehensive volume on Japanese prints, finely illustrated with many reproductions in colors and black and white of representative examples.

LANCRET. By Georges Wildenstein. Quarto. Wrappers. Paris. 1924.

An admirable monograph on the artist, with an introductory note by Albert Besnard and an exhaustive catalogue raisonne of the Lancret's works, no less than 211 of which are reproduced in collotype.

JOHN TWACHTMAN. By Eliot Clark. Small quarto. Boards. New York. 1924.

A new volume in the "American Artists Series," handsomely illustrated with 12 full page photogravure plates.

CHARLES FRASER. By Alice R. and D. E. Huger Smith. Small quarto. Boards. New York. 1924.

The first volume in a new series to be devoted to the important early American miniaturists. It is very fully illustrated with about 50 reproductions of portrait miniatures of various periods by Fraser, four of which are full page photogravure plates.

PEINTURES ET AQUARELLES DE LUCIEN SIMON. Preface de Louis F. Aubert. Quarto. Paris. 1924.

The work of this distinguished contemporary French painter admirably presented in collotype reproductions of upward of sixty oils and watercolors, mostly in the form of full page plates. Included also is a chronological catalogue running from 1884 to 1923 of the more important works of the artist.

A CATALOGUE OF THE COLLECTION OF ARMS AND ARMOR PRESENTED TO THE CLEVELAND MUSEUM OF ART BY MR. AND MRS. JOHN LONG SEVERANCE. By Helen Ives Gilchrist. Limited edition of 300 copies on handmade paper. Illustrated. Quarto. Cleveland. 1924.

This handsome illustrated catalogue of the Severance collection introduces a new authority in this special field in the person of the author, Miss Helen Ives Gilchrist. It also calls attention to a very noteworthy group of objects unsurpassed in historical interest by any similar collection in this country, with the exception, perhaps, of the Riggs collection in the Metropolitan Museum in New York. Miss Gilchrist is painstaking in her studies of the various pieces described and careful in the matter of attributions. The work is well printed and the reproductions, though unfortunately unnecessarily small, are unusually successful collotype plates; while the marks on objects are reproduced in the text from drawings, a fact of considerable importance in facilitating the investigations of other students.

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FIG. 2. JAN STEEN: MOSES STRIKING WATER FROM THE ROCK
The J. G. Johnson Collection, Philadelphia



FIG. 1. JAN STEEN: THE JOYOUS COMPANY IN THE OPEN
The A. Meyer Collection, New York

ART IN AMERICA *AND ELSEWHERE*
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CONCERNING SOME JAN STEEN PICTURES
IN AMERICA

JACOB BURCKHARDT said in his historical treatise that without Giotto, Jan Steen would probably have been different and perhaps less important. This assertion is true in two ways — in a general as well as in a particular sense. Generally true because all modern realistic art, and in consequence that of Steen, is the result of Giotto's great deed which for the first time had given real unity of space to pictorial composition. But this is also quite especially true of Steen, for he depends to a greater extent than any other Dutch genre painter of the seventeenth century upon the Italians and upon a long period of development in Italian art. This important circumstance has until now been unjustly overlooked in the treatment of Steen's art, although the plain fact is noteworthy that he is almost the only Dutch genre painter whose pictures remain in the memory as compositions and whose pictures differ in their method of composition. This is the difference between him and other painters of manners and customs, whose individuality and worth consists not in their composition but in their style of painting.

Translation by Catherine Beach Ely
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In each of Steen's pictures something happens, and almost always something else happens, or the same thing happens in a different way. This real action and the simultaneous striving for a composition adapted to the purport connect Steen's artistic quality with that of the Italian artists. He is however no superficial imitator of the Italians, but is through and through a Dutch painter, certainly one who enriches his representation by the attainments in composition of the Italian artists, and is thereby able to create a quite individual synthesis between Dutch and Italian art.

His schooling already points to his connection with Italian art. He studied in Utrecht. While, however, most of the artists there were merely superficial Caravaggio imitators who had made of Utrecht a sort of Italian province, Steen's teacher Nicholaus Knupfer came from the art of that painter, Elsheimer, who also transferred to Rubens and Rembrandt so much of the best Italian tradition. Knupfer's influence remains from now on in composition as well as in contents a constant element in Steen's development. To be sure Steen is at first almost uniquely concerned with allying himself to Dutch painting in order to be able to build further upon this foundation. Therefore the style of his early works still resemble those Dutch painters with whom he came, after his Utrecht period, in close relations in Haarlem and in The Hague — the Ostades and van Goyen. His figures remind one especially of Adriaen van Ostade, his landscapes of Van Goyen, the pictorial harmony between figures and landscapes of Isack van Ostade. However he gets especially from them that which corresponds to his entire artistic tendency—narrative emanating from composition. This tendency is already recognizable in one of his earliest pictures — *The Joyous Company in the Open*, which is in the collection of Mr. A. Meyer of New York (Fig. 1) and probably dates from the end of the forties (seventeenth century). The motif is a favorite one with Isack van Ostade. Indeed the entire hazy manner of painting reminds one of him. The figures themselves are nearer to Adriaen van Ostade. From him comes also that motif similar to Brueghel of the young peasant springing forward for the dance and pulling the maiden with him. The remarkable, somewhat crippled, little boy-musician with the long mantle is a Callot figure which may have reached Steen by way of Quast. But Steen groups all these elements in such a way as to form a picture which is characteristic of himself alone. While with Isack van Ostade a similar subject merely shows what is, to be sure, a very fine pictur-

esque general impression; with Steen, although the picturesque is not neglected, we have the representation of a village tavern wherein every figure is individually characterized and is a part of the exposition. Each figure, each detail, is closely observed and individually treated. But in this picture Steen still has trouble with the representation of nature itself. One sees that in the arrangement, in the struggle with space. In order to give the picture an enveloping atmosphere a bench in the foreground is thrown over, which is intended to lead our eye into the distance and then to guide it from one figure to the other, away back to the church tower of the village. On the whole it can be said that in spite of a beginner's difficulties the effort toward formal, and, as far as the contents are concerned, unified exposition is perfectly apparent. But the goal is by no means yet attained and this so very youthful work is interesting and characteristic just because it is an experimental and yet consistent attempt.

The striving of Steen to narrate and to arrive at composition necessarily leads him very early, and, afterwards ever oftener, to Biblical and historical themes in which he sometimes takes up with barock Italian and Flemish models. He represents such themes incomparably more often than the other genre painters with whom one notices that they have done it only for the sake of an especial commission. Steen, on the contrary, is with all his heart and mind in such pictures and with continually increasing success, for they are in accord with his entire artistic tendency. At the beginning the borrowed themes are in the ascendancy, as the very interesting representation of Moses who strikes water from the rock shows, (Fig. 2) a picture which like so many others by Steen, is to be found in the Johnson collection in Philadelphia. Such a picture by Steen is not easily accessible at the first glance, like his genre pictures: it is to some extent inorganically put together out of many component parts. It reminds one in many ways of Bassano's work. Most of the figures in the right half of the picture, the horse which bends its neck, but especially the youth in yellow clothes bringing forth the water who dominates nearly the whole picture, are, with all their realistic details, and in their primary motif typically Bassanesque. Also the figure at the left, which is about to catch the down-pouring water in a cloth, shows the motif of an Italian baptismal figure. It is not difficult to find correspondences with Jordaens and with Knupfer, although Steen seeks to give a much more spacious effect. In this picture Steen undertakes the very difficult task

of constructing a religious theme in a monumental way with realistic means. From these opposite impulses is to be explained for the most part Steen's divided, sometimes rather spasmodic, at other times, on the contrary, strikingly effective, style.

The unevenness of the early work is overcome in most of the later pictures, in which the figures and things painted with great naturalistic ability are already grouped with much greater ease and skill. The *Pentecostal Flower*, (Fig. 3) one of the most charming pictures in the Johnson collection, already shows a well balanced harmony between the separate elements of the composition. Every figure, every group, is adjusted to the others; one has the impression that a light playful hand has arranged them surely and freely; crossing in every direction with diagonal effect, masses are balanced against each other, and yet one does not have for a moment the feeling of anything forced. An important factor in the construction of the picture is for example the convincingly arranged long stem with flowers and fruits attached, which the laughing youth waves behind the droll procession; it finds beneath and above its continuation in other lines, and as counterweight the ascending house gable is placed opposite. Everything is based on composition and is yet alive. It is the naturalistic art of Isack and Adrian van Ostade heightened by composition which speaks in this picture, and this enhancement is attained by means which are certainly taken over from Italian and Flemish art, but are then organically fitted into the texture of Dutch painting.

We cannot however think of Steen's development as absolutely consistent and in a straight line. On the contrary precisely the difficulty and the number of the problems which he is always attacking make his art so complex and his development so hard to follow. Borrowing from Italian and Flemish art and, even from the antique, alternate with the most original and individual pictorial ideas. The number and kind of his appropriations does not change in any striking way in the course of his development. It all shades in together. To assign dates to Steen's works is for this reason so disproportionately difficult, and, in spite of the important preliminary work of Bode, Hofstede de Groot and Martin, there is still an extensive minute study to be undertaken in order to obtain an absolutely sure foundation for the dates. Although the dating of the separate pictures is up to the present still a difficult matter, we can nevertheless discover Steen's artistic tendencies from them.

In the picture of the "Joyous Company" in the Johnson collection,



FIG. 4. JAN STEEN: 'THE JOYOUS COMPANY'
The J. G. Johnson Collection, Philadelphia



FIG. 3. JAN STEEN: 'THE PENTACOSTAL FLOWER'
The J. G. Johnson Collection, Philadelphia



FIG. 5. JAN STEEN: THE RHETORICIANS
The J. G. Johnson Collection, Philadelphia



FIG. 6. JAN STEEN: THE JESTERS
Collection of Mr. Joseph E. Widener, Philadelphia

(Fig. 4) (a replica somewhat changed by his hand of a painting with the same theme in the Rijks Museum in Amsterdam), which can be assigned to the master's middle period, the problem to be solved is again difficult and complex. Every figure is intended to represent in itself a formal solution and all are intended to work together in a monumental Genre picture. By close observation one observes that here also many separate motifs are appropriated. The woman, who presses to herself the child standing on the table, reminds one of Venetian Madonnas. The maiden, who, with arms upraised, brings in the dish, reminds one of the well known Titan figure. And finally the man smoking and leaning on the table at the very end of the picture goes back to the Barbrian Faun. The figures are intended to be united in an imposing baroque composition. The problem, however, does not seem to be fully solved in this important picture. Certainly the big woman in the gray jacket and red skirt, the great baroque figure who throws herself back in her chair and who is the pivot upon which the atmospheric depth depends, is unforgetably monumental in effect.

His manifold endeavors and the restless changing and reshaping of his figures are plainly shown in the way in which he has represented the theme of a meeting of the "Rhetoricians" several times, and always with new interpretations. The theme in itself, which scarcely interested other Dutch painters, is characteristic of Steen. The Rhetoricians were the intellectuals of the people, who came together to stage theater representations and to submit their literary productions. Undoubtedly these assemblies often developed into drinking-bouts. Such a literary drinking-bout is represented in Steen's picture in the Brussels' Museum — a rather restless work with many figures. In the painting in the Pinakothek in Munich four persons are brought together in a half-figure picture, whereby the composition naturally makes a much more condensed effect. The picture in the Johnson collection (Fig. 5) is still better constructed. The figures are distributed within the two halves of the window in such a way that the arrangement is unconstrained and free in spite of the plainly synthetic lines which divide the picture and frame the figures. The roughly realistic heads of the other two Rhetorician pictures are here raised to powerfully effective types which are based on physiognomic studies. The characterization of the four figures and their difference from each other appears so intentional and so unmistakable that one is almost reminded of a representation of the four temperaments. For much thought lies back of such a picture, and furthermore Steen gives a literary ren-

dering of a subject which is in itself of a literary nature. This tendency, already a so strongly accented individual trait with Steen, allies itself with decided tendencies of his age and unites these with later artists such as Troost and Hogarth. Naturally this literary illustrative element represents only one side of Steen's very diversified nature, but nevertheless it is one of his characteristics. Moreover Steen is in every respect much more inclined to the problematic than is generally believed.

These pictures show us clearly that he was not only an experimenter in composition and interpretation, but also that he had to struggle hard to free himself from the streams of national Dutch art. And when, in his later life, there was also in Dutch art a current which had at least a suggestion of Italian and Flemish baroque, it was however more in the nature of detached painting on a very small scale than in the nature of the important art of Steen. The big scale of his manner of working in which he resembled Jordaens is seen in his splendid powerful pictures at a time when the imitators of Flemish art were using a precise technique. "The Jesters" in the Widener collection (Fig. 6) has nothing of this punctiliousness. It is a swirling baroque picture, which in this case also proceeds from a realistic theme and from much individual observation and withal, in spite of specific reminders of Jordaens, seems more interesting and original in composition than the pictures of that master. Everything surges and flows together, the figures loose all pedantic angularity, and yet each one of them is unforgettable not only in itself but also as a type.

Such a synthesis of realism and the art of baroque composition, as Steen's latest pictures show, is a very unusual manifestation in Dutch genre painting. We should not confuse with the numerous, and yet fundamentally so similar, Dutch genre painters, this artist who created the charming rococo terrace scene in London with the singing lady, the playing cavalier and the spacious view from the high terrace over the gardens, and that by no means merely amusing but also seriously conceived and even deeply touching "Worship of the Shepherds" in Aix.

To trace in a worthy manner the historical development of his imposing total output in all its complexity must be the work of future scholarly investigation. These few pages are intended merely to draw attention to the very prominent position of this important painter who was perhaps after Rembrandt the greatest narrator of his land.

CONDRIEU, JERUSALEM AND ST. GILLES

THE important sculptures of Condrieu (Rhône) seem to have entirely escaped the attention of scholars until they were discovered by M. Lucien Bégulle, to whom I am indebted for calling them to my notice. Although situated in the Rhône valley a few kilometres below Lyon, on the line of one of the most frequented railroads and automobile routes in Europe, they are mentioned neither in the guide-book of Baedeker, nor in the detailed *Guides Bleus*.

The sculptures are assembled in the principal entrance of the modern church at Condrieu. There seems every probability that they are remnants of the portal of the Romanesque church which doubtless once stood on the same site.

The iconography is interesting. A tympanum consists of three scenes; in the centre the Crucifixion (Fig. 1), to the left, the Maries at the Tomb (Fig. 2). This relief deserves particular notice because of the background, which represents the tomb in the church of the Holy Sepulchre at Jerusalem¹. It is therefore a document which will be of interest to students of the archæology of the Holy Land. It seems to me that it is a realistic rendering of the ciborium built over the tomb by the Crusaders, and which appears in a seal of the canons of the Holy Sepulchre². The great central arch shown in the seal is clearly visible in the relief; so is the polygonal upper part of the ciborium, the pyramidal roof, and the columns mentioned in descriptions. The only notable discrepancy between the seal and the relief is that in the latter an extra story is inserted between the roof of the ciborium and the story with columns. In this detail I do not doubt that the sculpture is more accurate than the seal; in the seal this story was probably omitted for lack of room. The relief indeed appears to be the most reliable representation of the ciborium of the Holy Sepulchre as rebuilt by the Crusaders that has come down to us. It moreover corresponds essentially with the sepulchre represented in an ivory of about the same period in the Kunstgeuerbe Museum at Cologne. (Fig. 2a.)³

To the right of the tympanum of Condrieu is represented Carrying the Cross. The background again is formed by a representation of the Holy sites in Jerusalem, which I suspect is extraordinarily faithful, and

¹This was first recognized by Mrs. Porter.

²Vincent et Abel. *Jerusalem*. Paris, Gabalda, 1914. 4to. Vol. II, p. 263.

³Compare also the ivory in the Blumenthal Collection, New York, illustrated by Goldschmidt, *Die Elfenbeinskulpturen*, III, 3.

an important document for the topography of the Holy City in the XII century. I hasten to confess that I have only slight first-hand acquaintance with Jerusalem. What I say therefore is rather to call the attention of competent scholars to this monument than to advance a definitive explanation.

It seems to me that the tower to the extreme right of the relief represents the bell-tower of the Holy Sepulchre. The sculpture corresponds almost exactly with the existing building, only in the relief we see the spire and the upper story. In the church to-day the tower has been destroyed down to nearly the base of the windows of the second story, but enough is left to show that a second set of windows existed precisely as seen in the relief. To the left of the tower is seen a lofty dome, which can only be that of the Anastasis. To the left is another lofty tower, that I am unable to identify, unless it be intended to represent the Temple. The crowd following Christ comes out through an arch, the architecture of which seems to correspond with that of the central part of the existing Ecce Homo.⁴ The column in the background must be the column of the Flagellation.⁵

The tympanum at Condrieu is narrower than the lintel placed below it, which might lead one at first view to suspect that the two did not originally belong together, but that the tympanum came from a side portal, precisely as at St.-Gilles, where the Crucifixion is represented in the south portal, the Last Supper in the lintel of the central portal. But it seems improbable that the country church of Condrieu should have had three sculptured portals; and in the neighbouring church of Champagne, the Last Supper is placed in the lintel below the Crucifixion.⁶ The difference in width between the tympanum and the lintel at Condrieu is therefore probably to be accounted for as having been occupied by orders of an archivolt which have been destroyed.

The lintel itself at Condrieu depicts the Last Supper (Fig. 4, 5, 6). At the sides are two capitals, sculptured with four seated figures, possibly prophets, and two freize-like capitals, representing the one (Fig. 7) Christ washing the feet of Peter (Fig. 7) and the other two apostles removing their shoes (Fig. 8). These freize capitals are of approximately the same height as the lintel. They probably continued this

⁴It seems to me to be this rather than the Porta Judiciaria or the Porta Dolorosa. In no case is the relative position exact in regard to the church of the Holy Sepulchre, which is viewed from the west, not from the east. For the traditions of the Via Dolorosa in the XII Century see Vincent et Abel, *op. cit.*, II, 613.

⁵Vincent et Abel, *op. cit.*, II, 577.

⁶Porter, *Romanesque Sculpture of the Pilgrimage Roads*, Vol. VIII, 1186.



FIG. 2. CONDRIEU, (RHONE). TYMPANUM,
Northern part.
Maries at the Tomb.

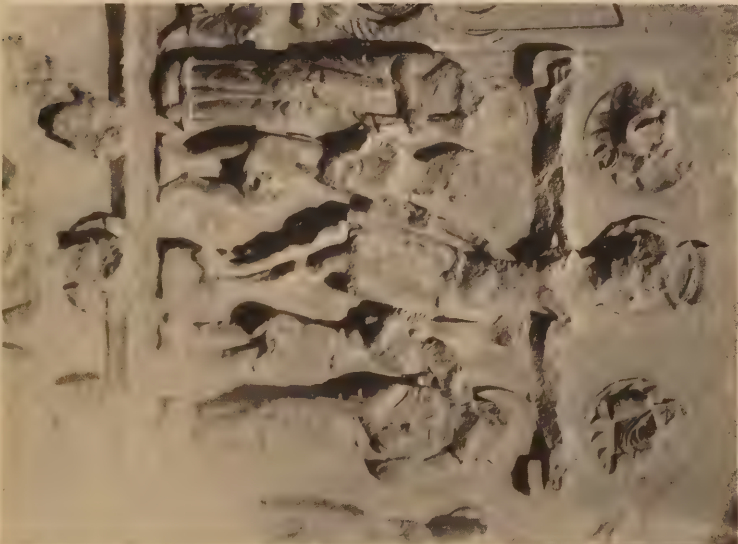


FIG. 1. CONDRIEU, (RHONE). TYMPANUM,
Central part.
The Crucifixion.



FIG. 3. CONDRIEU, (RHONE). TYMPANUM,
Southern part.
Carrying the Cross.



Fig. 4. Upper cut. Condrieu, (Rhône). Lintel, Northern part. The Last Supper.
 Fig. 5. Centre cut. Condrieu, (Rhône). Lintel, Central part. The Last Supper.
 Fig. 6. Lower cut. Condrieu, (Rhône). Lintel, Southern part. The Last Supper.

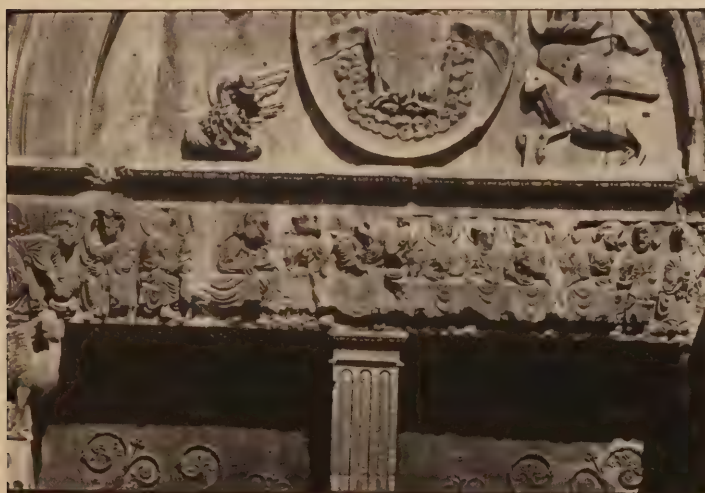


Fig. 7. Upper cut. Condrieu, (Rhone). North frieze-capital.
Christ washes Peter's feet.

Fig. 8. Centre cut. Condrieu, (Rhone). South frieze-capital.
Apostles remove their shoes.

Fig. 9. Lower cut. St. Gilles, (Gard). Lintel. Last Supper.
Washing the feet.

along the walls of the church, precisely as the freize with scenes from the Passion at St.-Gilles continues the lintel.⁷ Moreover, as far as it is possible to judge from the mutilated condition of the Condrieu fragment, the Washing of the Feet here (Fig. 7) reverses, but retains essential features of, the St.-Gilles composition of the same subject (Fig. 9). The close dependence of Condrieu upon St.-Gilles seems indeed certain. The idea of representing the Last Supper in the lintel must be thence derived, for it was at St.-Gilles that this motive first appears in Romanesque art. Not only the general disposition of the lintel recalls St.-Gilles, but many of the details, like the table-cloth, the dishes on the table, the draperies of the figures. (Compare Fig. 4, 5, 6, with Fig. 9). The style of the sculptures too is not without relationship.

There can besides be no doubt that the sculptures of St.-Gilles exerted a strong influence in the Rhône valley. At St.-André of Vienne, very near Condrieu, are capitals sculptured in 1152 by Guillaume de Martin, and obviously inspired by the St.-Gilles freize.⁸

The question arises whether the crucifixion of the Condrieu tympanum is derived from the representation of the same subject in the southern tympanum of St.-Gilles. This does not seem so certain. While there are points of contact, there are also striking points of difference; and the motive of a crucifixion in a tympanum appears to be native to Dauphiné rather than to St.-Gilles.

The other points of resemblance are however more than sufficient to establish the close relationship between Condrieu and St.-Gilles. There can be no question that St.-Gilles is the original, Condrieu the copy. St.-Gilles was one of the largest and most important of Romanesque ateliers, its forms were imitated throughout France, and in Spain, Italy, Switzerland and Germany. It is entirely natural therefore that the country church of Condrieu should be inspired from this great original.

It may hence be assumed without fear of error that Condrieu is later than St.-Gilles. If we could establish the date of Condrieu, we should have a *terminus ante quem* for the date of the much discussed façade of St.-Gilles.

Happily, this date for Condrieu can be inferred at least approximately. Stylistically the closest relative to the Condrieu sculptures is to be found not in France, but in Palestine. The celebrated lintel of

⁷Porter, *op. cit.*, IX, 1302-1330.

⁸Porter, *op. cit.*, I, 165f.

the church of the Holy Sepulchre in Jerusalem has been the subject of much discussion, and has been ascribed to various sources. None of the suggestions of origin which have been made however seem to hit the nail precisely on the head. That it is the work of an European has generally been admitted, but beyond this there has been no consensus of opinion. The sculptor does not seem to be German, as has been maintained; his style rather recalls Provence, but is precisely like nothing which has hitherto been known in Provence.

Now it is sufficient to compare the lintel of the church of the Holy Sepulchre at Jerusalem (Fig. 10) with the sculptures of Condrieu (Fig. 2, 3) to convince ourselves that we hold in our hands the key to the riddle. The sculptures of Jerusalem are the work of a master of the Rhône valley who was closely related to the sculptor of Condrieu.⁹

The date of the sculptures at Jerusalem can fortunately be established within approximate limits by documentary evidence. The reconstruction of the church by the Crusaders was begun probably not long after the capture of the city in 1099, and possibly in consequence of the earthquake of 1106. The new building was consecrated in 1149. The southern façade must have been finished at this time, for the tower, which is a later addition to the original construction, was already in existence in 1154.¹⁰ It is certain therefore that the lintel of the southern portal was sculptured before the consecration of 1149.

The exact knowledge of the monuments of Jerusalem shown by the sculptor of Condrieu leads one to suspect that he had actually been to the Holy Land himself. It is true that Condrieu lies on one of the main pilgrimage roads leading to the East; but such precise information could hardly have been gleaned at second hand from pilgrims. Is the master to be identified with the sculptor of the lintel of the church of the Holy Sepulchre? His style does not seem to be precisely the same, although it is evidently closely related. Moreover the work at Jerusalem is of distinctly higher quality than that of Condrieu. It is more likely that the sculptor of Condrieu was a follower of the sculptor of the Holy Sepulchre, not the same man.

As for the date of the Condrieu sculptures, it seems evident that the sculptor knew the bell-tower of the church of the Holy Sepulchre, which already existed in 1154, but probably had been built not long before, as it is a subsequent addition to the church consecrated in 1149.

⁹The sculptures of Nazareth in Palestine are also by a sculptor from the Rhône valley.

¹⁰Vincent et Abel, *Jerusalem*, Paris, Gabalda, 1914. Vol. II, p. 285.



FIG. 10. JERUSALEM. CHURCH OF THE HOLY SEPULCHRE.
Lintel of South portal.
Raising of Lazarus.



FIG. 2A. COLOGNE, KUNSTGEWERBE MUSEUM.
Ivory-carving of the XII century.
The three Maries at the Tomb.

On the other hand, since this style of sculpture is native in the Rhône valley rather than in Palestine, we may fairly assume that Condrieu is not much later than the sculptures at Jerusalem, executed before 1149. We conclude that Condrieu dates from the sixth decade of the XII century.

Since St.-Gilles is earlier than Condrieu, we draw from all this an additional argument that the celebrated frieze dates from about 1140, and cannot be of 1180 as has been believed.¹¹

A. Kingsley Porter

CAMBRIDGE, MASS.

ARCHAEOLOGICAL NEWS FROM ITALY

No country of the world offers to the student and the artist so great an abundance and variety of monuments as Italy. The regions of the Mediterranean which in one epoch or another have attained the peaks of civilization have also preserved the monumental evidence of such achievement, but Italy adds to the monuments of Rome, her greatest glory, any number of others which reflect as well almost all the Mediterranean civilizations. In fact it is often found to be the case that entire categories of objects originating in other lands have been found almost exclusively in Italy alone. This is of course due to her position in the center of the Mediterranean basin that was the cradle of cultural progress, and because she summed up in herself and in Rome the whole of antiquity. She has been indeed the land of many lives, the theatre of one after another phase of human history arising in sequence over a period of more than three millenia.

In Italy, after the antiquities of the most primitive age, when men used only tools of stone and were only beginning to work the metals,—a period illumined by contacts with Mycenæan civilization on the one hand, and on the other by relation to our earliest written history, and carrying the historical eye back to the very beginnings of human existence,—we meet with the remains of Etruscan culture, whose earli-

Translation by Prof. C. K. Morey

¹¹See what I have said on this subject in *Romanesque Sculpture of the Pilgrimage Roads*, I, p. 267 f.

est phase is rich in examples of Ionic and Cypriote art, more so indeed than Ionia or Cyprus themselves, and contains as well many reflections of another civilization, little known as yet, viz., the Hittite. And while Etruria flourished in central Italy, south Italy and Sicily received the Greek colonies which have left us monuments of a grandeur difficult to parallel in Greece itself.

With the approach of our era comes the phenomenon of Roman art, but the Romans did not merely create works of native taste, but collected in Rome from centres of more ancient culture the examples of preceding styles, so that the soil of the Eternal City restores to us Egyptian monuments and Greek sculpture along with superb specimens of local production.

Not merely this: the excavations of Rome have enriched the history of Greek sculpture not only with originals but with copies, which in certain respects are sometimes more valuable than the originals themselves. Such originals abound in Greece proper, but outside of the great decorative cycles such as the pediments of Ægina, Olympia and Athens, and other exceptions as precious as they are rare (e.g., the Charioteer of Delphi and the Hermes of Praxiteles), works of this category are often second-rate; the masterpieces of the great artists have almost entirely disappeared. The lacuna thus formed is filled by Rome, by virtue of the habit of the Roman amateurs of causing copies to be executed of the most famous of ancient statues. Such copies are numerous in Italy, and are almost our sole means for the reconstruction, at least in part, of the history of antique sculpture. Thus it happens that the marbles exhumed in Rome and Italy often surpass in importance those that come out of the soil of Greece.

In view of the special interest that for these reasons attends the archæological discoveries in Italy, I feel that the readers of *ART IN AMERICA* will not be averse to hearing from time to time of the most noteworthy of such finds. I will commence at present with certain sculptures found in very recent years, all of first quality and of exceeding interest on several counts.

The large statue reproduced in Fig. 1 was found at Ariccia on the Alban Hills, near Rome. It was first published by Giuseppe Lugli. Its height — 2.86 meters — enrolls it among the statues called in antiquity “colossi.” It is not a finished work, being rather one that should be classed as an ordinary Roman copy, but it reproduces a Greek statuary type whose suggestive grandeur can be detected even

through the coarse execution of the replica. The Greek work was in bronze and must have been modelled not much before 450 B. C.

The statue represents a young goddess dressed in Doric peplos, above which she wears an himation that is gathered around her like a shawl and may be seen above the left shoulder and the right forearm. The arms and the hands have disappeared, and the attributes they held along with them, so that it would be difficult if not impossible to identify our goddess were it not for the help of another statue of the same proportions and of identical style, which used to stand in the Villa Mattei and is now in the Museo Nazionale delle Terme at Rome. The absolute agreement in proportions, style, and motivation between the two figures can only be explained by assuming that their originals were pendants. The Mattei statue is identified as Demeter by the sheaf of grain which she holds in the left hand, from which we may deduce that the statue of Ariccia was her young companion Kore (Persephone).

The characteristic arrangement of the peplos, with its long *diplois* falling almost to the knees and bound in the middle by the girdle, over which it is richly bloused and arched above the abdomen; with the rigid tubular folds in front of the left leg and the ample panelling in zig-zags on the right side, — recalls so clearly the Athena which Phidias made for the Parthenon at Athens that we can attribute to Phidias the original pair from which the Mattei and Ariccia copies are derived. In fact Pliny in his Natural History records the existence at Rome of two “colossal” statues in bronze which represented two female divinities dressed in the peplos, and were works of Phidias; such indications coincide perfectly with the characteristics of our Kore and the Mattei Demeter.

This identification is of great importance for the history of art. We know very little of Phidias, in spite of his fame in antiquity; it can be said that until now there was no certain copy of any of his works, save of the Athena Parthenos, which has been preserved to us only in imitations of a very free character. The Kore and Demeter would therefore be the first faithful copies known of one of his certain works. Moreover they would represent the younger activity of the master, while the Parthenos belonged to his more advanced years, which increases the value of our pair of monuments as data for the reconstruction of the art of Phidias and of Attica in general.

The Roman spirit was saturated with Hellenism, to the extent that the Romans not only loved to surround themselves with reproductions

of great Greek art but invested with Hellenic forms those objects that should have been the most direct expression of their own genius, namely their portraits. This is wonderfully illustrated by the delightful Artemis discovered at Ostia and reproduced in Fig. 2, and also by a rich series of statues found at Formia of which examples are given in Figs. 3 and 4.

Guido Calza, the enthusiastic excavator of Ostia, the ancient port of Rome, found the graceful figure of the girl-goddess near an antique lime-kiln; some fortunate chance rescued it from the very verge of destruction. The Huntress is represented as a scarcely adolescent girl of slender proportions, lean forms, and a nervous nimbleness of legs; the thighs have an elastic elegance, and the breast is one of budding youth. Guido Calza thinks the original was a Greek marble of the end of the fourth century B. C., but it may be that an earlier date would be more correct, and that the original was made toward the beginning of the fourth century, in the entourage of Strongylion, and antedating Praxiteles. It is certain that the Greek statue was in bronze, for the treatment of the chiton shows the effect of the modelling tool in the soft clay. But if the body repeats a type of the fourth century, the head with all its idealization is nevertheless a portrait of a girl that lived at the beginning of our era. In view of the distinction of the monument we must suppose the portrait to represent a member of the imperial family; which one, it is difficult to say, for we know these ladies only by portraits made in more mature periods of life.

The ample arch of the eyebrows, the small mouth of firm lips and angles slightly drooping, the delicate chin and wide brow that bulges toward the top, the somewhat aquiline nose, — do these permit us to think of Agrippina the elder, wife of Germanicus and mother of Caligula? Between her older portraits and this statue that might represent her youth there are many identities, but none that impose a definite conclusion.

In any case we must admire the skill with which the artist has solved the delicate union of an ideal Greek type with a mortal's portrait, by means of a strong abstraction of the young girl's head. The Artemis of Ostia is almost a symbol of the fusion that was accomplished in the Augustan age of the Greek and Roman points-of-view.

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A similar case is presented by some of the statues found at Formia by Salvatore Aurigemma, one of the most distinguished of the inspec-

tors of the Museo Nazionale at Naples.

Formia in antiquity was a place of considerable importance, and boasted an origin from the Læstrygones, the people visited by Ulysses. Situated on the Appian Way midway between Rome and Naples, and equipped with a good harbour, it was a station much frequented by travellers and merchants. All the commerce between the metropolis and south Italy passed through Formia, and it was as well a seaport of no inconsiderable trade. Its reputation, however, rested less on these considerations than on its natural beauty, derived from a site between the mountains and the sea, and the luxuriant vegetation that surrounded it. Its excellent waters, and mild winter climate, combined with its situation at so convenient a point between Rome and Campania, made it a favourite watering place for wealthy Romans. The Mamurra, Scauri, and Cicero himself possessed estates and villas at Formia and resided there for extended periods; its beauties were sung by Horace and Martial.

The relics of its former grandeur have always been visible in Formia in the many remains of villas and tombs. The rapid growth of Rome in the last half-century and the re-establishment of direct communication between the capital and Naples across its territory is beginning to restore to the town its former prosperity, and the numerous building operations which recently have been undertaken to meet these new conditions have brought to light from year to year a number of souvenirs of its Roman times.

The most imposing of these discoveries was made during the excavations for a new street, in the Sorecca garden. Among the ruins of an edifice whose nature is not yet determined, and within a sort of long basin for a pool, there were found in the midst of a mass of debris four large statues and two heads. All the pieces are portraits of Roman personages, some in the nudity or semi-nudity which connoted the heroic in Greek art, some costumed in the Roman toga. The marble, in accordance with a common antique custom, had been given variety by the application of a vivid purple to the garments, which brought into relief a shining whiteness of the nude flesh.

Fig. 3 shows us one of the statues of the heroic type, a youth completely nude, with his chlamys brought over his left shoulder and twisted around his forearm. The face betrays at once the portrait, but with so much reduction to type that the likeness makes no discord with the ideal nude.

Here also, as in the case of the Artemis of Ostia, the Roman sculptor did not create his figure-type, but borrowed it from the repertory of Greek art. We are more informed in this respect when dealing with the youth of Formia than we were with the girl of Ostia, and can indicate various replicas of this ephebe that exist in the museums of Europe.

Aurigemma has related the statue of Formia with a type of Hermes which goes under the name of the Aigion- or Landsdowne-type from its best exemplars. It was studied by Furtwängler, who attributed its invention to Naukydes, a sculptor of the end of the fifth century B. C., and a relative and pupil of the great Polyclitus. The group of sculptures that Furtwängler reconstructed has been dissolved, however, by more recent discoveries and investigations, so that it will no longer serve as a possible category in which to place the original of the statue of Formia.

This statue is on the other hand a fine replica of another superb statue possessed by the Lecca family in Rome; it is derived like its counterpart from a type of the fourth century B. C. whose Hellenistic variants are found at Berlin, Copenhagen and Athens, while fair Roman copies are contained in the collections of the Louvre and Berlin and in the Antiquarium at Rome. Crude imitations of the type, manufactured in late Roman times, are found at Munich, Trento, and at Rome in the Palazzo Colonna.

The original was certainly in bronze and represented Hermes, messenger of the gods, but almost all the copies and variants that have come down to us take the iconic form of portrait statues, which sufficiently indicates the popularity of the type in antiquity.

The Formia figure belongs to this class also, and its technical and formal identity with the Lecca statue proves that the latter has no right to the reputation of a Greek work of the fourth century which it enjoys, and must itself be considered a portrait statue reproducing a personage of the Julio-Claudian period.

The newly discovered statue of Formia thus detracts somewhat from the distinction of the Lecca Hermes, but augments in turn the value of the replica in Athens, the so-called Hermes-Atalanti, because while this last does not seem to be a faithful copy, it is the only one that preserves the original appearance of the head. Even in the Athens replica there have been found some traces of portraiture, but since its stylistic aspect relates it to the epoch in which the original was made,



FIG. 1. KORE (PERSEPHONE) FROM ARICCIA
Museo Nazionale, Rome



FIG. 2. ARTEMIS OF OSTIA
Museo Nazionale, Rome



FIG. 4. PORTRAIT FROM FORMIA
Museo Nazionale, Naples



FIG. 3. PORTRAIT STATUE FROM FORMIA
Museo Nazionale, Naples

the Athens head must be considered to be very close to its archetype. For the exact reproduction of the body we have no better documents than the two statues of Formia and the Lecca collection.

The head of the Atalanti statue shows many reminiscences of the art of Lysippus, the favorite master of Alexander the Great, and the characteristics of the body remind one of the same sculptor, both in the twisting of the planes which was practised by Lysippus, and in the frequent survivals of Polyclitan technique, e.g. in the proportions of the torso, as one would expect in works of a master who confessed his obligation to Polyclitus. The type of our Hermes must therefore be considered a youthful creation of Lysippus or of some master closely related to him.

In Fig. 4, we have a portrait that is thoroughly Roman, however far it may be from the rugged masks of the Republican period or from the veristic masterpieces of the Flavian dynasty.

The body to which this head is adapted (not reproduced) is also drawn from a Greek ideal type, but in the face the artist forsook the strong idealization that we have noticed in the preceding statue, and preferred to set forth his subject in human concreteness. We have before us a good likeness of the Julio-Claudian period, when the artists that were employed by the upper classes, still faithful to the teaching of the last phase of Hellenistic art, created portraits that were naturalistic without exaggeration, and displayed a sensitiveness for the larger lines and masses rather than for details, throwing into relief the psychologic content. The objective of such artists was rather the soul than the corporeal appearance of the sitter.

These should be the rules of the portrait in every epoch of art, but the Romans had more success than others in their application. The means they employed varied from century to century: at times we find the bluntest naturalism prevailing, at times a most extreme abstraction; sometimes the effort was after the harmonious composition of a mass of details, and again details were spurned for a synthesis of fundamental elements; always, however, in one or another way, with this or that technique, the artists travelled toward their goal of expression of personality. It is by this virtue that the Roman portraits, often even in their humblest phases, reveal to us the living representatives of this people of warriors, jurists, and conquerors.

The portrait of Formia that we reproduce is a characteristic specimen of this singular art. We do not know whom it represents, but the

slightly knitted brow and contracted muscles of the forehead, as well as the sharply marked mouth, express the resolute and strong-willed character of this man, whom we may even conceive also as somewhat haughty and disdainful. Nameless, he nevertheless reveals himself as a Roman of pure patrician race, with the qualities that gave the Eternal City dominion over the ancient world.

Carlo Danti.

PADOVA, ITALY

PUVIS DE CHAVANNES

1824—1898

PUVIS de Chavannes dawned upon the art world at the very moment when realism was triumphing in every line, realism common and brutal with the “plein-airistes”, or enhanced by iridescence and glitter with the impressionists. He came, great, calm and thoughtful, idealizing form, suppressing intentionally the colored spot. In contrast with the other artists, his contemporaries, he despised the material aspect and possessed in a supreme degree a spiritual sense of things and the gift of transposition. And when, even in literature (poetry and prose), the pictorial vision was dominating Gautier, the Goncourts, Zola and Huysmans, this painter introduced into his art, which nevertheless depends upon the material, musical elements. Indeed are not his harmonious and melodious works, as it were, sounds congealed and crystalized?

So Puvis de Chavannes is received at the beginning of his career by a complete lack of comprehension, by obdurate rejection. Refused during ten years in the salons (at the very beginning he was understood only by the intuitive mind of Theophile Gautier), he did not experience fame until late in life, upon the threshold of old age, upon the advent of a new generation of poets and painters named symbolists. For a long time he remained alone, without a public, without disciples; and he even seemed to be without direct predecessors.

Translation by Catherine Beach Ely

It is not really to Henri Scheffer and to Thomas Couture¹ that Puvis de Chavannes owes the essentials of his art. To find his true masters, although he thoroughly belongs to his epoch and is very attentive to contemporary life, it is necessary to seek far afield and in a distant past — in medieval Tuscany, among the image-makers of the thirteenth century who, Sienese and Florentines, illustrated with such fervor the Christian legend. Here it was, in that art made of sincerity, of gentleness and of pure love, that Puvis de Chavannes found his education and his inspiration; these also were the masters who gave him the desire and the appropriate manner for covering the walls of great domiciles with beautiful and noble pictures.

Consequently Puvis de Chavannes is the best if not the only fresco painter of our time. Everything in his genius lends itself to this kind of painting which is at once majestic and discreet, essentially decorative and necessarily rich in thought. For besides being a painter of the first rank, he is at the same time a thinker and a poet for whom form, without losing on this account its intrinsic value and without betraying its sensuous mission, can and ought to express ideas. According to the definition of Michel Angelo² he works with his brain, but he also works with his emotions according to the recommendation of another artist of former times.³ He is intellectual and emotional, virile and tender.

With calm force and leisurely grace, with ingenuous and inventive poetry, Puvis de Chavannes delineates the beauty of life, the greatness of human nature and the victory over the mysteries of Nature.

There is no one who has portrayed better than he by pictorial means the silence of composure, serenity and tranquil joy, the sinless idyl and meditation. He has opened for us a window upon a world of dreams where everything is fluid, limpid, delicate, harmonious.

Puvis de Chavannes is at the same time catholic and pagan: Almost as much as Giotto and Cimabue he has respect for the poor, for chaste love, a feeling for the marvellous; but like the Greeks he knows and understands the beauty of the human body. Yet as he spiritualizes everything, he also spiritualizes nudity: to men he gives a sculptural purity, to women the charm of innocent flowers.

¹Puvis de Chavannes is a pupil of these two painters: Henry Scheffer (1798-1862) and Thomas Couture (1815-1872).

²"One paints with his brain."

³Jean-Baptiste-Simeon Chardin (1699-1779) said: "One uses colors, but one paints with the emotions."

In his summarized, orderly and reflective conceptions, Puvis de Chavannes is very easy of access. These distinct and eloquent mural pictures with which he has enriched Paris, Marseilles, Amiens, Rouen, Lyons and Boston, speak a language clear and accessible to all. The symbolism is simple and direct, the allegory transparent, the characters represented are supremely expressive in their gestures and attitudes, and are always noble, beautiful and grave. Without emphasis and without any obscurity, through a simplification of forms, Puvis de Chavannes obtains an ample and synthetic vision, and attains to greatness of style.

In his vast compositions, the light is sifted and equalized, the colors, natural almost without being mixed, and constituting a fine pale color-scheme, are spread out in large masses and create hushed harmonies; the modelling has rare amplitude and firmness, although it is without violent opposition and without much relief; his line is free from all superfluity, from all flourishes.

With these values and in this manner, Puvis de Chavannes constructs great pages of Dream, of Legend and of History. Here⁴ we see a starry night above a city plunged in heavy slumber; upon a terrace overlooking closely massed roofs, stands as a watcher and a protector, a woman, slender, erect, monastic, not beautiful and no longer young, but peaceable, reassuring, and perceptibly, with a good and heroic soul. No declamatory effect and no fantastic invention — and meanwhile the scene is striking, and its simplicity sober and veracious.

Puvis de Chavannes proceeds always in the same way. He transmutes reality into beauty and grandeur, by disengaging from it the essential and eternal. Thus, in another panel, that of the cycle of Saint Genevieve, he has transferred what he saw in 1870 during the siege of Paris, — those processions along somber streets of Parisians proceeding with empty stomachs and raging hearts toward the ramparts, — has transferred them to the fifth century and has made of them a procession of starving people, with haggard feverish faces, the faces resigned or ardent of ancient Lutetia besieged by Clovis, son of Chilperic. And by enlarging the vision, he has elevated the drama to the point of making it a pathetic representation of the endless misery and suffering of men.

This faculty of extracting from everything a poetic principal, this

⁴"Saint Genevieve watching over Paris," panel from the cycle "The Life of Saint Genevieve," frescoes of the Pantheon at Paris.



PUVIS DE CHAVANNES
1898.

PUVIS DE CHAVANNES: ST. GENEVIVE WATCHING OVER PARIS



PUVIS DE CHAVANNES: L'ESPÉRANCE

gift for narrating with force and gentleness, the great adventures, legendary or historic, may be seen in all the work of Puvis de Chavannes. But the superiority of the master is not limited to this. Besides expressing human joys and sorrows old as the world and synthesizing them in some memorable moment or in some representative figure, such as Saint Genevieve, Homer, Virgil, Eschylus or Victor Hugo, Puvis de Chavannes has known equally well how to create modern allegories and to represent the poetry of science.

And notice how Puvis de Chavannes, without making use of those attributes and emblems suitable for the diplomas of expositions and for bank notes and without making his subject dull, has imagined the different branches of knowledge:—

Chemistry bears the features of a fairy who transforms matter beneath her wand; Astronomy is symbolized by Chaldean shepherds who, marvelling and attentive, observe the march of the planets; and Physics⁵ or more exactly Electricity, by a very odd inversion, refers to our interior life and is interpreted in regard to it, as follows:—"The Word flashes through space, carrying with the rapidity of lightning good and bad news."

These two kinds of news, the extreme poles of destiny, are represented one by a woman sombre as night and death, covering with the hand her fatal visage; and the other by a luminous creature, holding a branch of peace, a palm of victory. They glide in space upon telegraphic wires stretched between a piece of rock and a mountain which overhangs the valley and the adjacent sea. They glide, incorporeal and producing, because of the forward rush of their pose, and owing to their flying draperies, an astonishing sensation of dynamic force, an illusion of the rapidity of shooting stars. The landscape composed of air, water and earth is here combined and arranged according to that rigorous order and that geometric imagination "which bestows", to quote the saying of Oscar Wilde, "the authenticity of nature", and which magnifies existing things.

So then, the art of Puvis de Chavannes is monumental and thoroughly decorative, in the arrangement of its constitutive elements which balance each other and are sustained and united in a firm and stable ensemble. But, although his art is solid in its laws and corresponds in the highest degree with architecture, at the same time it is of

⁵These three panels decorate the stairway of the Boston Library.

singular transparency and delicacy and has something imponderable and ethereal. And the imagination of the master moves in a country of delicious cadences, of peaceful edens. One sees there wide horizons with violet hued vistas, pale hills, soft prairies sown with humble flowers and trodden by flocks of white sheep, waters spread out like calm mirrors, solitary slender trees and human types which are unassuming, serious and gentle.⁶

"Puvis de Chavannes in his evolution traversed phases of work and discovery in which he evinced a new conquest, the approach inevitable and without haste toward more complete beauty, and better defined truth"; thus did Monsieur Gustave Geoffroy, eminent art critic and Director of the Manufacture of Gobelin Tapestries, speak of the master at the time of his death. This was indeed so! As robust in his genius and as keen for work, at the end, at seventy-four years, as in the prime of his life, Puvis de Chavannes has left works of a high value and beautiful in enthusiasm, works which continually progress toward perfection of form, toward amplitude of thought. Puvis de Chavannes has left also a precious lesson for all artists who wish to free themselves from academic formulas and break with a realistic conception. By his example he has shown them how one ennobles, spiritualizes and lends style to pictorial matter, without emasculating it and how with what is real, one may compose great poems.

PARIS

Jan-Edpass.

THE SELF PORTRAITS OF FRANS HALS

THE acquisition, by Mr. Frank Wood, of Toronto, of the Portrait of a Man, from Lord Spencer's Collection, has brought one of the most important of Frans Hals' early portraits to this continent.

When we realize that in 1626,— the year of its origin, Rembrandt's first, still hesitating compositions were just appearing on the horizon, we are the more amazed at the ripe artistry and sureness of hand to

Translation by Alice M. Sharkey

⁶The easel pictures which Puvis de Chavannes has painted are peopled with the same humanity, have the same decorative scheme and proceed from the same inspiration at once, catholic and pagan. The most celebrated of these paintings is "The Poor Fisher" which is owned by The Luxembourg Museum of Paris.



FRANS HALS: SELF PORTRAIT
Property of Mr. Frank Wood, Toronto

which Frans Hals had already attained. To be sure, he was twice Rembrandt's age, and in speaking of his early works we must not forget that he had reached man's estate long before any recognized paintings of his appeared.

None the less they have a youthful freshness for they signalize the beginning of that golden age of Dutch art which was practically the span of the painter's own life. In very fact, we can in this vehement and powerful portrait, sense the beginning of that victorious ascent.

The spirit of a conqueror breathes from it,—the optimism and energy of the prototype of a small nation that has held firm against a world of enemies and has at last victory in its grasp,—yes, the arrogance of the fighter who, no longer concerned about the ultimate outcome, will, with his comrades, savor to the full for a brief moment the sweets of victory.

It is noticeable that in all the different types painted by Frans Hals during this period — no matter to which social class they belong — artists, clergy, burghers or soldiers — the daring glance, powerful nose, and prominent, energetic chin characteristic of the military, combative, not to say brawling, spirit of the period of the Thirty Years' War are evident.

We can almost feel in the momentarily arrested poses of these compositions, that quality of spirit and enjoyment of the moment engendered by the unrests and dangers of the soldier's life. Even the brushwork seems to bespeak the truculence of the subject, to partake of the lightening quality of sabre blows.

We would err sadly, however, in assuming that the masterly art of this portrait was born in a moment. Back of its spontaneity lie a power and reflectiveness which must be the result of long years of intensive study. Whether this was reached by Hals through long effort in early works of which we know nothing, or through experiences to which he gave no outward expression, is immaterial. This much is certain, so carefully planned a composition as this of the Wood Collection can, for all its fascinating spontaneity of effect, only be the work of a ripely matured artist. The turn of the body in the narrow space is planned with the utmost accuracy to achieve both depth and full cubic stature, and how happily the position of the arm carries this effect of depth over into the landscape beyond. The triangular outlines of the figure have been carefully built up; the light and dark spots in the

painting so synchronized that the white surface of the collar, for instance, corresponds exactly, in reverse, with the dark hat. The pointed, spattering brushstrokes are carried out consistently throughout the composition so that the points of the collar seem repeated in the dentations of the holly leaves and in the tips of the pine trees of the landscape.

All these masterly expedients bespeak a consummate art underlying the apparent fluency. Only by overlooking completely the close relation between technique and composition could anyone assert the landscape to be the work of another hand,—that of Van Goyen. Frans Hals was prone during this period, and particularly in his genre pictures, to offset the figure mass by the more liquid tones of a hastily indicated landscape in the background. The landscape itself interested him very little, and it can hardly be accidental that this portion of his pictures has no particularly individual character as a rule, but seems reminiscent sometimes of Van Goyen and sometimes of Adriaen Brouwer.¹

Who is the subject of this painting? He has occasionally been described as the artist himself;² but this attribution has been abandoned in all the newer biographies of the master. As a matter of fact, the attribution "Self portrait" was formerly so loosely bestowed that the ensuing scepticism is mostly justified. In this particular instance, however, it is quite possible that the earlier assumption was correct.

There seems to me no doubt but that this is the selfsame person of the double portrait in the Rijks Museum at Amsterdam, which has long been considered a portrait of the artist and his wife, but has lately been designated "Portrait of an Unknown." We have here the same type at a slightly earlier age,—the boldly curved nose, big mouth with full lips and the heavy, wide-jowled face with its narrow, shrewd and observant eyes. Dr. Binder has rightly affirmed that the man in the double portrait in Amsterdam reappears in two other of Hals' works,—in the upper left-hand corner of "The Merry Company" of the Altman Collection in the Metropolitan Museum of Art, and in the painting in the Duke of Devonshire's collection. (*Klassiker der Kunst*,

¹In some descriptions of this picture, it is erroneously stated that the little figure on the road is holding a twig of holly like the subject of the portrait. The position of the arm and the hand holding the twig resembles that of the portrait in the Huldshinsky (?) Collection in Berlin. (*Klassiker der Kunst*, Page 212).

²In Gerald S. Davis' Biography of Frans Hals our picture is reproduced as a self portrait, but is not mentioned in the text.

Page 41). His suggestion that perhaps this may be Dirk Hals, the younger brother of the artist, seems a little far-fetched. Why should Hals have so repeatedly painted this brother of whose relations with him we are entirely ignorant? At any rate, we lack all basis for comparison, as we have no authentic portrait of Dirk Hals, and we have, at any rate, one authenticated portrait of Frans Hals in the painting of the Shooting Guild in Haarlem, dated 1639. Even if the features are not all too readily recognizable — for the artist stands in the background — they seem, nevertheless, to correspond well with the eagle-nosed type of our portrait.

On the other hand, it must be admitted that it seems hard at first glance, if the above mentioned four pictures are really self portraits — to recognize the artist again in the famous portrait of the Frick Collection, for here the pointed beard is entirely lacking and the bold cut of the nose far less marked. Perhaps, however, the assumption that this, too, is the artist seems more plausible if we accept the later dating of the picture that was recently proposed.³

I have already pointed out on several occasions the unusual features of the monogram on this painting. Perhaps when the painting was restored at some time or other the date, 1645, was changed in some fashion to 1635. The man's long hair and white slashed sleeves, and the costume of the woman in the companion portrait, with its flat collar, deep cuffs and brightly colored bodice, fit more closely to the later date. The feminine companion portrait, in the Metropolitan Museum, before I recognized its relation to the male portrait of the Frick Collection, was generally believed to have been painted about 1650. If then the Frick portrait, as well as the double portrait in the Amsterdam Museum, really represent Frans Hals himself, the proof must lie in the identification of the woman in the Metropolitan Museum Portrait with the woman in the Amsterdam picture. Taking into consideration the difference in age of almost twenty years, the assumption is altogether admissible. In both cases the features are characterized by the noticeably horizontal line of the eyebrows; heavy upper and lower lids; small

³Collins Baker in the *Burlington Magazine* for January, 1925, in connection with the publication of two unknown paintings by Frans Hals. This essay, as well as Hofstede de Groot's on newly discovered pictures by the master in the same magazine, suggest that we have not yet reached the limit of our researches in assembling this material. Since the second edition of my book (*Klassiker der Kunst*, 1923), which contains thirty more paintings than Dr. Bode's work which appeared in 1914, I have learned of still three more previously unknown pictures. The half-length portrait of a Clergyman in the possession of Dr. Kahanswicz in Brooklyn; Two Singing Boys owned by Boehler of Munich, and a Laughing Fisher Lad in the possession of Bottenwieser, New York. These, in conjunction with the pictures published by Collins Baker and Hofstede de Groot, add eight new paintings to the total list.

sparkling eyes, a nose broad at the roots, a curved mouth and a tendency towards a double chin.

The series of known self portraits would then stand as follows:

- (1) Portrait in "The Merry Company," 1616-1620, The Metropolitan Museum of Art.
- (2) Double Portrait in the Rijks Museum, Amsterdam, about 1620.
- (3) Self Portrait, Half length, 1626, in the collection of Mr. Frank Wood, Toronto.
- (4) Self Portrait, knee length, about 1630, in the Duke of Devonshire's Collection.
- (5) Head in the Painting of the Shooting Guild, Haarlem, 1639.
- (6) Self Portrait, about 1645, in the Frick Collection.

It is difficult to assign to its rightful place in this series the admirable small portrait, about 1650, now in the collection of Mr. Friedsam, in New York City. (Title Picture in "Klassiker der Kunst"). The innumerable copies of this work would indicate that it was early accepted as an authentic self portrait, but how far back this tradition goes, it is difficult to judge.

In the portrait of the Wood Collection, as in the head in the painting of the Altman Collection, one is struck by the fact that the eyes of the portrait — contrary to the usual practice in self-portraits — are not directed towards the spectator. However, if Leonardo was won't to make an occasional drawing of himself in profile, an artist of Frans Hals' virtuosity may have easily have had the whim to paint his head so that the suggestion of a self-portrait should not at once be evident. It is significant that it was in his earlier phase that he elected to take this pose — when in all probability composition was of primary interest to him and he enjoyed the delineation of daring, momentarily-arrested attitudes. In the later portraits he abandons such artifices which are not once to be met with in all Rembrandt's long series of self-portraits.

In the picture of the Wood Collection, the age of the subject, 41 years, is inscribed by the artist himself beside the date, 1626. If this is really a self-portrait, the much disputed question of the date of Frans Hals' birth would thereby be set at rest. While Hofstede de Groot holds fast to the year 1580 — for reasons too lengthy to be entered upon here, Moes, Bode and I affirm 1584 to be the most probable year. The age given in the picture here reproduced would decide the question in favor of this later date.

DETROIT

H. R. Valentiner



ISABELLA LAWRENCE HEPBURN
By OLIVER DICKINSON, JR.



A NEW ENGLAND JURIST
By WILLIAM OLIVER STONE

ISABELLA LAWRENCE HEPBURN PAINTED BY
OLIVER DICKINSON, JR.

UNTIL the discovery of the present canvas it was not known that Oliver Dickinson, Jr., the father of Anson Dickinson the miniature painter and of Daniel Dickinson the painter of miniatures and portraits in oils, was himself a portrait painter, from whom unquestionably they inherited their talent. The present example of his work is fully signed and dated on the back of the canvas, the inscription reading "O. Dickinson Pinx. December 1843." The treatment and the technic is suggestive of that of a miniaturist and it is reasonable to surmise that the artist was in reality a miniaturist from whom his sons learned the rudiments of that art. Indeed the present portrait may perhaps be his only work in oil.

Oliver Dickinson, Jr., the eldest son of Oliver, son of Ebenezer, was born July 10, 1757 and married, June 11, 1778, Anna Landon, daughter of Daniel Landon, Jr., whose father came from Southold, Long Island. The Dickinsons lived at Milton, Connecticut, and there ten children were born to them, the first being Anson, the miniature painter, who was born April 19, 1779.

Isabella Lawrence Hepburn, born in 1822, was the only daughter of Captain David and Susan Bradley Hepburn of New York. Her father was captain of a clipper ship sailing between that port and China. He had brought therefrom on one of his return voyages numerous beautiful pieces of silk and velvet for his daughter's wedding trousseau, but as she had died before his arrival they were never used and for many years were not removed from the trunks in which they were packed on his return. It was shortly after this that Captain Hepburn met a tragic end, being accidentally shot by an incorrigible youth who had been entrusted to his care in the hope that the lad might profit by the discipline of life at sea.

This likeness of Miss Hepburn shows her to have been a young lady of singular beauty and piquant charm and while not really a very distinguished example of the portrait painting of the time, it is nevertheless a creditable piece of work. It was painted when the artist was eighty-six years old and finished after the sitter had died suddenly of typhoid fever in the spring of 1843.

A NEW ENGLAND JURIST PAINTED BY WILLIAM OLIVER STONE

WILLIAM Oliver Stone, the painter of the portrait of an unidentified gentleman reproduced herewith, was a well known and highly esteemed artist in his day. Born in Derby, Conn., in 1830, he studied under Nathaniel Joscelyn in New Haven in the late 40's, removing to New York in 1851. There he rose rapidly in the estimation of his fellow craftsmen as well as of the public. He was made a National Academician in 1859 and four years later became a member of the exclusive Century Club. In both of these organizations he was honored with important offices. Personally he was of a kindly disposition and was consequently socially popular, in spite of which he never married. He remained a portrait painter all his life and a number of the more prominent men of the period as well as a considerable array of worthies from his native state sat to him. In 1858 he painted Bishop Williams, in 1865 C. W. Field, in 1867 Bishop Littlejohn and Thomas J. Bryan, the connoisseur and collector of pictures, whose collection, together with this portrait of him, now hangs in the New York Historical Society. In 1871 he painted James Gordon Bennett.

The Bryan portrait and another of Eugene Keteltas now in the New York Historical Society may be excellent likenesses but they are certainly not impressive works of art. The present portrait is a far finer performance, painted with an evident freedom and certainty of touch that lends to it an undeniable distinction. Considering the technical excellence of this canvas it seems more than a little remarkable that the painter should have been so soon and so completely forgotten, unless indeed this is an unusual and exceptionally fine example of his work. It is palpably the product of a thoroughly trained craftsman and one who was a keen and intelligent observer and recorder as well.

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County of New York { ss.

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ART IN AMERICA *AND ELSEWHERE*
AN ILLUSTRATED BI-MONTHLY MAGAZINE
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AN ILLUMINATED MINIATURE BY NICCOLO
DI SER SOZZO TEGLIACCI

THE Italian miniaturist and the illuminated manuscript have never been studied with the same thoroughness as has the French and English work of the same period. F. Mason Perkins, Berenson, De Nicola, van Marle, Toesca, d'Ancona and others have studied the occasional thing but heretofore there seems to have been no thorough or quasi-complete study of the subject. The preliminary work of Milanesi has found no immediate successors. There seems to have been no reason for this, for Italian illuminations present a vast field and one in which there are monuments that equal the best in importance and quality.

Perhaps it may be the impersonality of these beautiful things which has not attracted the student of painting, the field to which they are of course most intimately allied. There are fewer opportunities for the fascinating game of attribution, and the search for the "Anonimo" can never be quite so exciting as the reconstitution of the work of a known man. Certainly the great majority of early miniaturists will always rest unknown. They were faithful artists who worked year after year

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in their monasteries, or were called to exercise their craft in some neighboring centre,—patiently to create there their miracles of humble genius. It is only very occasionally in the active period of the thirteenth and fourteenth centuries that a name appears attached to a manuscript, and when in the fifteenth and early sixteenth century the virtuoso emerges he lacks the simple sincerity of the earlier men, less conscious of themselves.

Perhaps some more exact information about these workers may yet be found in the numberless unstudied archives of cathedral or monastery, but the known references are in most cases mere records of payment for work in progress or brought to completion, with no indication which could possibly connect the artist named with any particular manuscript or group of manuscripts. It is rare indeed that the payment of an artist such as Lippo Vanni for actual miniatures completed¹ can be identified. This has actually been done by Dr. De Nicola with the miniatures in Corale 4 in the Piccolomini Library of the Sienese Duomo. That is the unusual thing and always will be so, no matter how well the field is studied.

Siena, the native city of this artist, Lippo Vanni, was the great centre for the production of illuminations in both the thirteenth and fourteenth centuries, only sharing this position with Bologna. Her workers were in such general demand that even Florence, in the fourteenth century, imported them to work on her chorales and antiphonaries. Siena produced at this time the single finest Italian miniature of the fourteenth century, the exquisite Assumption of the Virgin by Niccolò di ser Sozzo Tegliacci preserved in the Archives of the State at Siena. Long well-known to scholars and connoisseurs it should have a far greater popular réclame.

It is preserved in the *Caleffo del' Assunto*² "a codex in vellum, containing the copy of the instruments of the dedication of land and castles of the Sienese dominion to the Republic from 1137-1332. It is called *caleffa* from an Arab word which corresponds to late Latin *Cartularium*; and is called the Assumption for the reason that those named within rendered themselves subjects of the Commune, obliging themselves among other things to offer a candle for the festa of the Virgin in August."³

¹Recorded in a document of 1345 and published by Milanese in his "Arte Inedita in Siena."

²Nuove Indagini con documenti inediti per servire alla storia della Miniatura Italiana, p. 308.

³It is interesting to note that this custom was renewed August, 1924, after a lapse of many years in the so-called Processione or Festa della Cera.

This famous miniature is signed in gold Gothic script NICHOLAUS SER SOZZI DE SENIS ME PINXIT, and is variously dated between 1332-1336.⁴ The former date, however, seems probable as the record contained in the book ceases with that year.

Fortunately Niccolo is one of the most completely documented artists of his time. Aside from this miniature there are no signed works extant, but while there are no other absolute facts on his artistic productions, he is named in the *Libro delle Capitadini delle Arte*⁵ as Niccolaus ser Sozzi de' Tegliacci, and it records the fact that he was one of the *Sindaci* to conclude on the twenty-ninth of June in 1353, the articles of the dedication of the Massani to the commune of Siena. In the same year he was one of the executors of the Gabella; in 1361 one of the officials of the Mercanzia and finally in 1357, 1359 and 1362 the supreme magistrate of his city. He died the fifteenth day of June, 1363.⁶

Niccolo has not had to wait long years for recognition. The fame of this miniature of his extends as far back as the eighteenth century when Romagnoli, that singular erudite,⁷ speaks of its "figures worthy of Duccio and of Simone"; and Milanese⁸ adds, "This seems a large picture reduced to a small size by means of a reducing glass." And again much later, d'Ancona⁹ writing about the Exhibition of Sienese art in 1904 calls this same piece "the crowning glory of the exhibition." Such is the opinion of the critical world concerning the one signed example of Niccolo di ser Sozzo Tegliacci's work.

It is the purpose of this article to ascribe to the same hand a small miniature of two saints,¹⁰ undoubtedly produced at the same period of the artist's career as the Assumption. At some time this was cut from a manuscript, and now forms one of a group of illuminations lately presented to The Cleveland Museum of Art by its President, J. H. Wade.

It has been logically deduced by critics that a work of the quality of the Assumption could not be the only production of the artist. Its very remarkable technical skill shows too conclusively a complete command of the miniaturist's art. Critics in searching for illuminations which

⁴For illustration see Van Marle "The Italian Schools of Painting," Vol. II, Fig. 377, p. 601; Van Marle "Simone Martini et Les Peintres de Son Ecole," Fig. 58, Planche XLIV; J. A. Herbert, "Miniatures," The Connoisseurs Library, Plate XXXIX.

⁵"Archivio delle Riformazione di Siena."

⁶As appears from following document—1363 Niccolaus ser Sozzi, pictor, sepultus est die XV mensis Junii. Biblioteca Publica di Siena. Necrologio di S. Domenico a carte 17.

⁷Biografia cronologica de' bell' artisti senesi dal XII al XVIII. Opera manoscritta della Biblioteca di Siena, Vol. II, p. 481 seg.

⁸Storia della Miniatura Italiana, Firenze 1850, p. 186.

⁹L'Arte 1904, p. 377.

¹⁰3¼ in. x 2⅞ in.

might be by his hand have quite plausibly attributed to ser Sozzo a small group of miniatures similar in style. Chief among these are the miniatures in a chorale preserved in the Collegiata at San Gimignano, and miniatures of lesser quality in three other chorales in the same place. Certainly they have characteristics which permit a logical attribution to the sphere of his influence. It is possible even to believe that they may be products of his brush. They have quality, if not the high quality of the Assumption; but it is impossible to escape the fact that the figures lack the pulsing vitality which marks each figure in that miniature. Each face in that masterpiece is alive, the features are no dead masks, merely sufficient renditions of line and feature. They are instead psychologically ample, faces into which genius has breathed the breath of life. However, allowing that the San Gimignano miniatures do not reach the superlative level, they are able productions of their time. Yet they differ not only in this quality of psychological impact but in technical detail as well. The faces are coarse, dour, and at times they almost have the quality of a caricature. The lower line of the eyes is carefully indicated, the high lights on forehead, nose, and lips are not so subtle and the brush stroke throughout lacks the modelling skill and the finesse of the Assumption.

On the other hand when the Cleveland miniature is compared stroke by stroke with the signed piece, these discrepancies do not appear. A greatly enlarged photograph of this miniature was taken by the author of this article and compared under the magnifying glass with the actual miniature in Siena and the probable ones at San Gimignano. It emerged successfully from the test. The San Gimignano miniatures can be plausibly attributed on the basis of what Niccolo might have done. The Cleveland illumination can with certainty be given to him on grounds more ample than mere probability, in that it exhibits throughout exact similarities of style which could never appear in the work of an imitator.

A brief résumé of these similarities will be of service. First and foremost the miniatures in Siena and Cleveland are similar in the treatment of the entire eye socket. Tiny brush strokes outline this and model the cheeks and neck, the line under the chin suggesting an incipient double chin. In nearly all the heads the chin has a little protuberance accented in white, and the same white high-light appears on the length and tip of the nose and the upper and lower lip. The eyes are treated simply, a line, continuing almost to edge of the eye socket

outlines the upper lid, and the eye itself usually consists of a spot of dark for the pupil and a triangular dot of white for the white. The eyebrows are suggested more by shadow than by any exact definition and the brow is treated flatly above the point where the eyebrows meet. The tiny mouth is dropped at the corners and the minute line between the lips and outlining the upper lip in the Cleveland piece appears in certain of the heads in the Assumption. The hair, rolling back from the face in curls, is wavy over the rest of the head and great attention is always paid to the beauty of the line where the hair frames the face. A ruddy outline emphasizes this, the hair being of the same ruddy shade, with the locks indicated by white lines. The treatment of the hands also shows similarities. The thumbs have a characteristic disjointed effect and in certain cases are extremely short and the fingers fold away in a curious and distinctive formula of foreshortening. A dark line follows the division of the fingers and outlines the hands throughout.

But of far-reaching importance, granting the above technical similarities, is the psychological kinship. The Cleveland piece and the Assumption are alike in the depth of their sensitive representation and by that very quality surpass known Italian productions of their time. Certainly the other pieces attributed to Niccolo di ser Sozzo's hand do not equal them. Nor do they equal them, as well, in the sensitiveness of the whitish flesh tones flushed with the faintest suggestion of pink, nor in the subtlety of the greyish shadows about the eyes.

In color the Cleveland piece is a delight. The saint to the left wears a mantle of palest pink over a pale green robe and the other a mantle of grey blue over a deeper blue. The brilliant coral red of Tegliacci's palette appears in the lining of the robes and in the inner border. The other border colors are greens and a soft ruddy brown with a diaper design in white. The halos are of gold and the background of rich blue has the usual minute line decoration in white.

Throughout, the piece has Tegliacci's distinction of color and the lineal design has the delicate vibrancy of his brush stroke. The two saints are spiritual sisters of two angels in the Assumption who are represented in the second row from the top and they show also great likenesses to the Virgin herself, enthroned in her rayed mandorla and borne aloft by such an infinity of angels and seraphim. Is it not a sufficient honor that the two saints in the Cleveland miniature are worthy of a place in this company?

Fortune has come the way of the Cleveland Museum in the acquisition of an object of such distinction and rarity. This miniature, like the Assumption, must have been produced about the year 1332. What did Niccolo produce in the next thirty years before his death in 1363? That is the problem. There is the record of his civic activities which must have limited considerably his artistic production but no signed work and only the few things which can be attributed to him on the basis of probability. The Cleveland miniature, his by Morellian proof, is one step further towards the solving of this artistic problem.

William Mathewson Miller

CLEVELAND, OHIO

ANDREA AND SILVESTRO DELL'AQUILA

THE delightful little mountain city of Aquila, which lies in the Abruzzi not far from the Gran Sasso d'Italia, is better known to art lovers through its medieval architecture dating from the establishment of the last of the Hohenstaufen and of Anjou, and for the massive Castello built by the Spaniards in 1520, than for its Renaissance sculptures which belong to a period when the city's importance had already dwindled. Moreover its two greatest sculptors of this period — Andrea and Silvestro dell'Aquila, with whose work we can only here become thoroughly acquainted — do not measure up to the great Florentines. They have, none the less, left a very individual imprint on this quiet mountain city, and their work, combining as it does a certain provincial backwardness with a naivete and intimacy of conception, well repays study.¹

Andrea dell'Aquila is the earlier and more individual of the two artists. We may surmise him to have lived approximately from 1415


¹Giacomo de Nicola in *L'Arte* XI, 1908, and A. Venturi in "*Storia dell'Arte Italiana*, VI, 1908, have devoted detailed consideration to both these masters.

Translated by Alice M. Sharkey



FIG. 1. ANDREA DELL'AQUILA: TABERNACLE IN THE MADONNA DEL POCCORSO, AQUILA

to 1470. He seems to have studied under Donatello about 1435-1440,² and in the middle of the same decade we hear of him in Florence as a master of some repute. A senator from Siena describes him as "a splendid painter, and also a sculptor, whom I met at the house of Cosimo de Medici." In the middle fifties he spent several years in Naples working on the triumphal arch of Alphonse I, and A. Venturi ascribes some of the best of its Putti reliefs to him.

His only absolutely authenticated work, however, is the large tabernacle in the Madonna del Soccorso in Aquila which, despite a certain haste and crudity of execution, is the most original and decorative of the Renaissance sculptures of the town (Fig. 1). Its sky-blue background and richly applied gold decorations lend to it the appearance of an unglazed Della Robbia relief. In conception, however, it is more akin to Donatello—though less earnest. There is a delicious naivete about the merry, chubby-cheeked cherubs, worshipping the Christ Child, aligned in the frieze and hovering in billowing garments beneath the Madonna. The baroque silhouettes of these vividly animated figures are suggestive of Florentine works of considerably later date like those of Verrochio and Benedetto da Majano. It is easy to imagine from the painter-like treatment of this relief and the particularly skilful coloring that Andrea dell'Aquila was an accomplished painter, and one would place him most readily in the School of Fra Filippo Lippi of whom the heads of his laughing cherubs, pressed close together, and their short, heavy figures are reminiscent, among artists like the master of the  Miniato altarpiece or Pier Francesco Fiorentino.

Two reliefs with flying angels in the Metropolitan Museum of Art which are given to the school of A. Rossellino are most likely by Andrea dell'Aquila. Here, too, the temperamental if somewhat craftsmanlike execution is enhanced by charming, vivid coloring—of a kind we do not find in Florentine sculptures in this period. The red, green and yellow tones of the garments contrast agreeably with the grey of the Pietra Serena in which the relief is carried out (Figs. 2 and 3).

²Venturi remarks rightly that Andrea must have been Donatello's pupil before the master went to Padua, as he is not mentioned among the Paduan pupils. The wildly chasing and dancing children in Aquila's friezes are indeed most reminiscent of Donatello's sculptures of the period from 1435-40. It is not impossible that Andrea is the pupil who executed some of the crude and roughly executed putti which we find in some of the reliefs in the pulpit at Prato and before this in the singer's tribune in Florence. He may be also the one who formed the marble relief of the Madonna in the collection of Mme. André in Paris (*Vlassiker en Kunst*, p. 163) and it seems that he finished Donatello's relief on the outside of the cathedral at Siena when he came to this city in 1458. (Compare Shubring *Urbano da Cortona*, p. 39).

We can form a more definite idea of the work of Silvestro dell'Aquila, called l'Ariscola, as a whole series of his productions in marble, terracotta and wood have been preserved in his native city. He lived approximately during the years 1440 to 1510, in fact we have documentary evidence in regard to him between 1476 and 1505. It is possible that he was a pupil of Andrea dell'Aquila's, of whom some of his early works — for instance the Putti on the Tomb of Cardinal Amico Agnifili and the lunette in the portal of San Marciano at Aquila — are reminiscent. Certain it is that he spent some time in Rome and Naples where in Mont Oliveto, particularly, he was strongly influenced by Antonio Rossellino's work.

His most engaging work in marble, the Tomb of Maria Camponeschi (Fig. 4) in San Bernardino, Aquila, is wholly inspired by Rossellino's Tomb of Maria of Aragon in Naples. On the other hand, the conception of the San Bernardino Mausoleum at which the artist labored from 1500 to 1505 is reminiscent of Roman structures, and his use of statues of saints placed in niches betrays clearly his study of Andrea Bregno. This definite indebtedness of the master to famous prototypes betrays a provincial lack of individuality and lends a curious unevenness to his work. He lacked both the inspiration and the delicacy which distinguished the masters from the great centres of art, particularly of Florence, and in his marbles, especially, the aridity of the execution is very marked on closer study.

In the Tomb of Maria Camponeschi, however, he has carried through a difficult task with success. The recumbent figure combines dignity with beauty to a high degree and the portrayal of the child who lies dead beneath the sarcophagus of the mother is particularly touching. But, if here in the construction certain weaknesses are already apparent, in his most elaborate work, the Mausoleum of San Bernardino, the artist seems not quite to have measured up to his task. Despite the care he has lavished on the figures as well as on the decorations, one cannot repress a certain weariness in studying the details.

This master was at his happiest and most individual in his simpler lyrical portrayals of the Virgin and Child, which are mostly carried out in wood, a medium which seems to have been particularly well adapted to his art. These Madonnas seated on the Throne, worshipping the Child, breathe a true spirit of medieval piety and churchly dignity which was not often to be found in the art of the worldly cities of the Italy of that day. To this must be added the great decorative



FIGS. 2 AND 3. ANDREA DELL'AQUILA: ANGELS
Metropolitan Museum of Art, New York



FIG. 4. SILVESTRO DELL'AQUILA: TOMB OF MARIA CAMPONESCHI
San Bernardo, Aquila

charm which rich coloring and lavish gilding lend to these statues.

To Silvestro's known works of this type in Aquila, Chieti and Ancarano we may add two others — the one a new accession of the Detroit Art Institute (Fig. 5), the gift of Mr. F. Kleinberger, which prior to its purchase had already been correctly attributed by De Nicola; the second in the Kaiser Friedrich Museum in Berlin where it is catalogued as a "Master from the Marches, about 1500" (Fig. 6).

The statue in Detroit (which has unfortunately suffered somewhat in character through a subsequent painting, particularly of the Child) shows the Madonna seated upright, in queenly dignity, wearing a wide mantle similar to that of the Madonnas in the Chiesa di Collemaggio and in San Bernardino, the same broad veil concealing the forehead and enthroned on the same Savanarola chair. Here, however, she holds the Christ Child firmly on her knee in front of her, whereas, in the other portrayals, she is worshipping with folded hands the Child who lies in her lap. The statue is richly painted. The gold preponderating in the decorations of the Virgin's cloak and garment is contrasted with light blue which appears in the veil, at the feet, and on the throne.

The large seated figure of the Madonna in Berlin is more impressive, extraordinarily well preserved and charming in its architectural setting. It comes from the district of Ancona, from the territory on the other side of the Gran Sasso d'Italia, to which Aquila was the nearest centre of art. The relation of this statue to the art of Bologna and Venice, which the catalogue of F. Schottmüller in Berlin mentions, is only of a most general nature, and its comparison with other work by Silvestro dell'Aquila fixes him beyond a doubt as its author.

Its kinship is closest to the Madonnas in Chieti and in the principle relief in the Mausoleum of San Bernardino. In the first of these the mantle lies in great curves as it swells over the neck and downward around the arm, finally falling in deep folds between the limbs and losing itself entirely on the ground. The elongated proportions of the figures, too, are similar. There are closer analogies for the type of the Virgin and Child with the Madonna of the Mausoleum where, too, the Child is depicted standing on a cushion on the Madonna's right knee. The decoration of the niche and the ornamentation of the thrones are similar and finally the San Bernardino Madonna wears the same ornament in the form of a cherub clasping her cloak. The coloring is Silvestro's favorite combination of light blue, lining the mantle, with richly applied gold. The iron braces on the pedestal and

traces of ornaments once fastened to the statue prove it to have been used in processions. This figure, which is the best preserved of all the master's statues in wood, belongs to his later period, about 1500, when his figures were more slenderly proportioned and their posture and gestures partook of the delicate preciousness which was then current. The Detroit statue must have been completed some twenty years earlier, when Silvestro's conception was simpler and his arrangement of draperies less complicated.

H. A. Valentiner

DETROIT, MICHIGAN

PERSONAL REMINISCENCES OF ALBERT PINKHAM RYDER

IT was through knowing Mr. Daniel Cottier that I met Albert Pinkham Ryder. This was in the winter of 1883. We met at Mr. Cottier's home near Central Park, soon became friends, and the friendship continued until his death.

In the early days of our acquaintance, Ryder's studio was in the Benedict Building, Washington Square, and Warner's studio was on the ground floor, facing the square on the right of the entrance of the same building. One of the earliest stories I heard of Ryder is an incident that happened in the Benedict Building. Amongst many other pictures he was painting, was a female figure which he intended calling "Mary Magdalene." It appears that one morning another Mary, Mary O'Brien, who used to tidy up for some of the occupants of the rooms of the building, got into Ryder's place; and using her duster vigorously, she smeared Mary Magdalene's face out of all shape — the nose was quite gone. She was in great distress over this, and Ryder coming in at the time, she cried, "Och Mr. Ryder darlint, I have spoiled Mary

EDITOR'S NOTE. The late Capt. John Robinson was one of Ryder's few close friends and his reminiscences present a pleasing and intimate glimpse of the painter's life and habits. The paintings reproduced to illustrate these reminiscences represent two of the artist's early works, the *Summer Night*, recently acquired by the Detroit Institute of Art for their permanent collection and the *Self Portrait* painted about 1878 when Ryder was thirty-one. The *Dance of the Nymphs* is a third variation of the theme already familiar to lovers of his art in the *Dancing Dryads* and the *Arcadia*. The present picture is more colorful than either of the latter and has to an exceptional degree the finish of a piece of rich enamel.



FIG. 5. SILVESTRO DELL'AQUILA: MADONNA AND CHILD
CARVED WOOD
The Detroit Art Institute



FIG. 6. SILVESTRO DELL'AQUILA: MADONNA AND CHILD
Kaiser Friedrich Museum, Berlin

McDillon's face and her nose is gone entirely, so it is! And what will I do — I don't know!" Ryder was much concerned, not for the spoiled picture, but for Mary O'Brien's distress, so he patted her on the back and said, "Never mind, Mary, it is all right. I can soon put Mary Magdalene's face right again, so don't you bother any more about it."

I got this story from Mr. Alexander Reid, a well-known engineer in New York, who had rooms next to Ryder's studio, and who had witnessed the whole scene. His feelings of sorrow at seeing anyone in distress were very acute indeed, and where he could give comfort, he never hesitated in doing so. I have known many instances of this. He had a big heart full of love and pity. His fondness for little children was a most beautiful thing to see, and all children loved him.

He never asserted himself in any case, but would sit and listen to others talking. He would speak of his art sometimes, but in a modest way, though always giving a full meed of praise to the works of other artists. I think he was not very intimate with the work of other artists in general, with one exception — Julian Alden Weir, upon whose farm he spent many happy days. Ryder used to speak in most affectionate terms of him.

In those days Mr. Ichabod Williams used to like to have Mr. Cottier and some old friends to visit him on Sunday evenings, amongst whom would be Mr. Jas. S. Inglis, Olin Warner, and Albert Ryder; and on a few occasions, I was asked with them. Mr. Williams entertained us in his splendid picture gallery (he had a very fine collection). Ryder, encouraged by our host, would talk more at these gatherings than at any other time. We would break up about 9 p. m. and walk along Fifth Avenue to Mr. J. S. Inglis's rooms. Frequently it was noticed that Ryder lagged behind, and he would often be missed for some time. Once one of the company went back to find him, and discovered him in a hallway, sharing his money with a begging tramp. He never had much money to throw away, but what he had he gave ungrudgingly, reserving for himself a carfare and enough for a glass of beer, perhaps. I think the room in the Benedict Building was beyond the reach of his purse; at all events, he gave it up, and got domiciled in one of the streets north of 10th Street. His brother William's hotel (he was its proprietor) was, I think, in 11th Street — I am not quite sure, and I am writing from memory. Anyway it was near there. Ryder's father and mother lived in the hotel.

I imagine the father did not know quite what to make of his son

Albert, so different from his other sons. I frequently spoke to the old gentleman about his son's paintings in terms of praise. "Well, Cap'n," he would say, "I am glad if you and others think so — I don't understand him."

I have read of Ryder being a recluse. I can hardly think that, for the small luncheon and dinner parties, where a few friends met, were never complete without him. As I have said, he never talked much; he was an excellent listener, and his laugh was very infectious. Mr. Jas. S. Inglis would invite us to lunch at the Hotel Martin, in Lower Fifth Avenue, and whenever I was in New York (about once a month) Mrs. Lloyd Williams would be kind enough to have us to dinner, and most pleasant evenings they were; sometimes, also, Mr. and Mrs. Olin Warner entertained us. They were all fond of Ryder—Lloyd Williams, his charming wife, and their three children, who called him always "Uncle Pinkham."

Frequently Ryder, and one or two of his intimate friends, one of whom in later times was Mr. Harold W. Bromhead, would do me the pleasure of taking lunch or dinner with me on board ship, and while I commanded the "Minnehaha" this became a recognized custom. I recall them both with great pleasure. Ryder was never absent from these social gatherings of just three or four of us. Many evenings he would sit with me alone on board, and on moonlight nights he would go on to the bridge and watch the numerous craft passing up and down the Hudson, getting "moonlight effects." I have known him to walk down to the Battery at midnight, and just sit there studying the effect of clouds passing over the moon, or watching a sailing craft throw the shadow of her sails on the water, or the moonlit ripples where a ferry boat had passed. He needed but little sleep. He bore a charmed life; he would walk along West Street at all hours of the night — a rough neighborhood, where many undesirables would congregate. I asked him once if he was not afraid. "Why no," he replied, "no one troubles me. I am never molested; I expect they can see that I have nothing worth stealing about me, and besides, I don't think these people are as bad as they are made out to be."

In the year 1887, my old friend crossed the Atlantic with me on the S. S. "Canada." He was a good sailor — I mean he was never seasick. When not studying cloud effects and the movements of the waves in all their various moods, he passed the time working on a panel picture, *The Temple of the Mind*. I looked into his cabin one stormy day, and



ALBERT PINKHAM RYDER: SUMMER NIGHT
The Detroit Institute of Art, Detroit, Mich.

found him lying almost flat on the cabin floor, working on this picture. He met Mr. Jas. S. Inglis in London, and joined the ship about fourteen days afterwards to make the passage to New York. As previously, he worked a good deal on *The Temple of the Mind*. One day, in the course of a talk, he told me that he sometimes used pure alcohol as a medium, more especially in the commencement of a picture. It worked smoothly and with transparency, he said. It is reasonable to suppose that the use of this spirit will account for some of his earlier works showing many cracks. My reason for making this statement was that after Ryder had told me, I used it myself on a picture I was painting. I found that the paint went on very "slick" and smooth; but whether I used too much of it I cannot say, but after a few years the picture cracked in all sorts of ways. I have it now by me. I think that shortly afterwards he abandoned the use of alcohol as a medium.

On this trip in 1887 two nephews crossed with me — schoolboys they were — and they chummed up to Ryder at once, as all young people did. The two boys (Jack and Jim) and he were one morning flying a kite from the stern of the ship. At the time they started, there was not a sea-gull to be seen; shortly afterwards, however, a whole flock of gulls came soaring along, attracted by the paper kite flying from the stern, no doubt. One of the gulls presently got entangled in the line attached to the kite, and was making frantic efforts to release itself. Ryder was in great distress and much agitated. He made the boys pull the kite in, and when the gull reached the stern, he released it, smoothed its wing feathers, and let it fly away again. There was no more kite-flying after that. "It was too cruel," he remarked. I tell this as an instance of his abhorrence of giving pain.

The Temple of the Mind was painted on a thick panel. I found he had commenced another picture on the back of the panel. "Well Ryder, you cannot exhibit two sides at once," I said. "No," he remarked, "I mean to have the panel split so as to make two separate paintings." Whether he had this done I never knew.

From 1887 to 1907, my relations with Ryder continued. Besides *The Temple of the Mind* he was making another fairly large canvas, *Coustance*. He lingered lovingly over this beautiful picture for years. Another canvas he loved to work upon was *The Tempest*. The figures of Prospero and Miranda he altered at times, although I thought them always beautiful. The play of *The Tempest* was one of his favourite readings; another was *The Winter's Tale*. He read a great deal — though one never knew when.

I had always understood that artists needed a north light to paint by in order to do good work. Ryder quite capsized my ideas on that head, for the light in which he painted most of his finest pictures was a south light. A window looking due south, in a very small room, no attempt at ornamentation — a few chairs piled up with all sorts of rubbish, a chest of drawers on which was a plaster bust of Voltaire, and near it one sometimes would see a partly emptied glass of milk, a few crackers, and a piece of cheese — the remains of Ryder's frugal repast. By the way, he did possess a finely carved armchair with a stamped leather seat and back. Even this chair was invariably piled high with magazines and newspapers. On a shelf just over the door was the dried head of some big fish, like the head of a very large cod. I never asked him, but I imagine he had used it as a model for the great fish in the *Jonah*. There was a lounge also, upon which could be seen some of the artist's wardrobe, the floor of the room literally spotted with paint, and all around the studio, leaning up against the wall, were numerous canvases and small panels — pictures half finished, or, as Ryder said, almost finished, only a little more to do to them, then a small bedroom into which I never penetrated.

His easel stood in the centre of this small room, and he would use it to show me his treasures, one after the other. How lovingly he would wipe each one with a cloth (oily usually) before placing it on the easel! He loved his pictures and hated to let them get out of his own keeping. The *Siegfried* was a picture he long lingered over. Sometimes he called it *Lorelei*.

I never knew the time when he was flush with money — anyway he never valued it. And there was not the slightest excuse for his living so frugally as he sometimes did; there was always a seat for him at his brother's table at the hotel.

On entering his studio, one could see the absence of a woman's care and neatness in the general mix-up of things. But why should it matter? Ryder was thoroughly happy and contented to have things as they were, surrounded as he was by his own beautiful creations.

In some part of 1896, he got into a low nervous condition and was not at all well. A sea voyage, his many friends thought, would put him right again, so he made again the voyage to London, returning on the S. S. "*Europe*," the ship I commanded at the time. The voyage proved of great benefit to him. When in London, he stayed part of the time with Mrs. Daniel Cottier, whose beautiful home faced Regent's Park.



ALBERT PINKHAM RYDER: SELF-PORTRAIT



ALBERT PINKHAM RYDER: DANCE OF NYMPHS
Property of Julia Munson Sherman, New York

The balance of the time he stayed at my house in West Green, Tottenham.

I can never forget one evening. I was rather late in getting home from the city. I asked, "Where is Ryder?" My wife replied, "He is in the dining-room with the children." I looked in, and there was the dear old fellow seated on the floor amongst a lot of children — about six or eight of them — playing "Hunt the Slipper." He was the only grown-up person there. After that they had "Musical Chairs" and other children's games. It was an impromptu party got up by the children — my own two and some of the neighbours' — in Ryder's honour. He was always at home amongst the little people, and on this occasion he thoroughly enjoyed himself.

We got him back to New York, safe and quite well — in fact quite recovered.

When he took up his old and happy way of life again, he never altered. In latter years, he had the Race Track, or as he sometimes called it, The Race With Death, under way, working at it off and on for years. The Tempest, also, he devoted a lot of time to; and as the years passed on, our small gatherings took place as before. Almost the last time he came to dinner, Mr. Harold W. Bromhead was with him. I remember it was most enjoyable.

In 1907, through failing eyesight, I could no longer follow my profession, so I retired from the sea after forty-eight years of service. It was a great shock to me when I heard from Mrs. Lloyd Williams of Ryder's death. Mrs. Williams was a great friend to Albert P. Ryder, and he thoroughly appreciated her many kindnesses to him.

One of Ryder's pleasant ways was to purchase many miniature vases of china, just before Christmas, he would fill these with scent which he had made himself, cork them firmly, and take one to each of his friends on Christmas day. You may be sure the little ones were not forgotten. My daughter has kept many of these little vases and treasures them very much.

The last time Ryder came on board ship, he brought one of his little friends with him — a small maiden of about eight summers, the niece of Mrs. Fitzpatrick. Ryder often spoke to me of this lady, saying how good and kind she had always been to him.

A handwritten signature in dark ink, reading "Mrs Robinson". The script is elegant and cursive, with a long, sweeping underline that extends to the right.

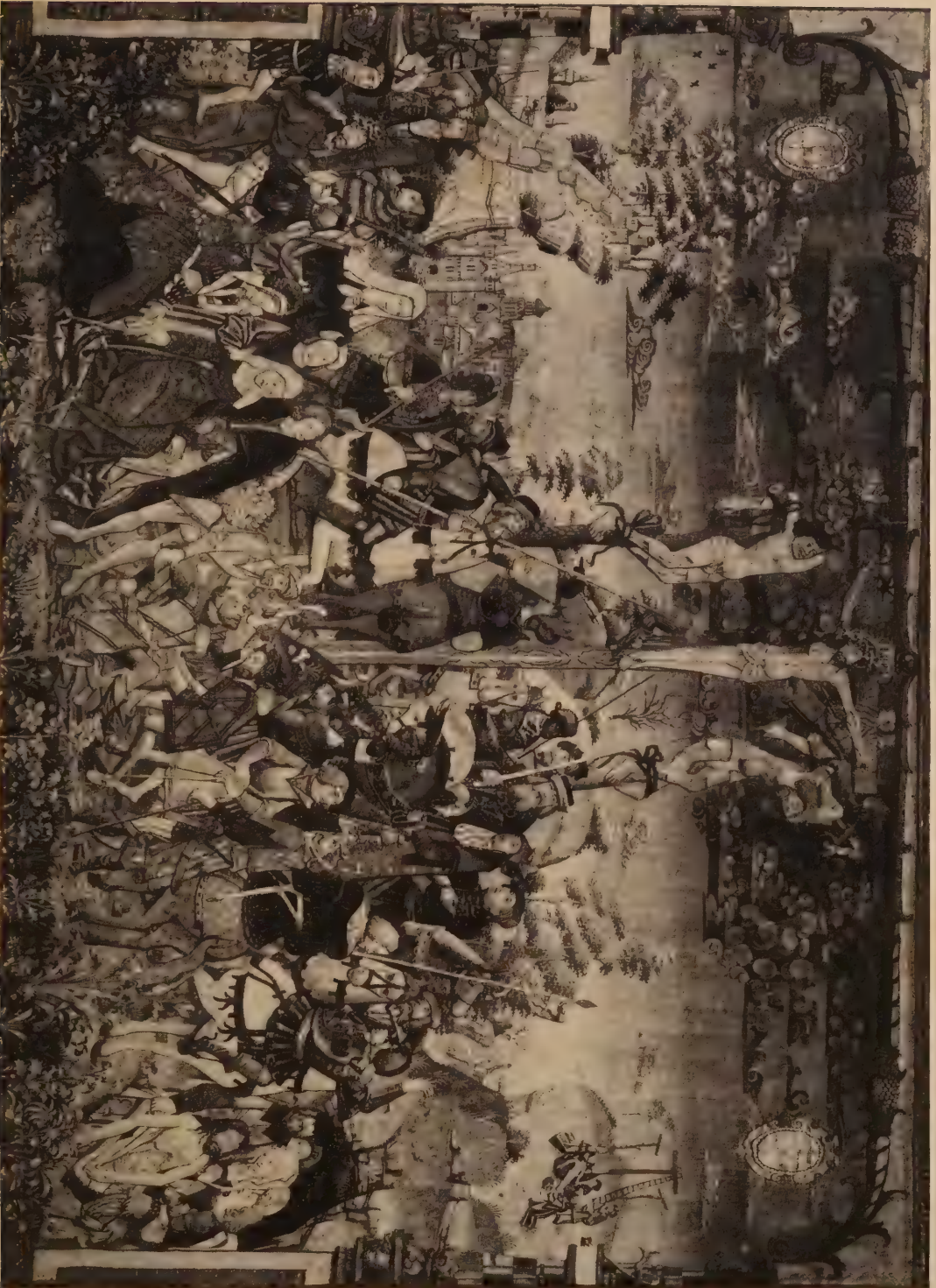
IN the collection of Mr. Martin Ryerson is a tapestry antependium with the Annunciation, a famous and often published piece which was formerly in the Spitzer Collection. The piece bears the Gonzaga arms and it has generally been assumed that it was made on the looms maintained by the Gonzaga family almost continuously from the beginning of their power in Mantua. Müntz¹ classifies the piece as Italian Fifteenth Century, the Spitzer Catalog lists it also as such² and lesser authorities have taken this classification for granted. Dr. Göbel at first³ modified this general attribution to an uncertain attribution to Brussels and changed the date to the early Sixteenth Century, but in a recent publication⁴ he returns to the Mantua theory. He believes the cartoon to be the work of Mantegna, the variations from the style of Mantegna being accounted for by the modifications that might creep in first when the *petit patron* was translated into a *grand patron* by one of his pupils; and again when that was transferred into the weave. As evidence of Mantegnesque origin he cites the peacock, the style of the landscape, the character of the furniture in the Virgin's apartment, the general composition and the marble border. As evidence of the workmanship of the Mantua shop he cites the marble border, unlike anything known in Brussels work which he assumes as the alternative attribution, and the unbrocaded robes, Flemish weavers having a penchant in rich tapestries for brocaded fabrics. The initials on the tiled floor recall to him Tournai work but he only half suggests that Rubichetto, head of the Gonzaga shops from 1475, might have received his training in Tournai. His conclusion is that the piece almost certainly is of Mantuan make.

In all of the discussions it seems to have been taken for granted that the Spitzer-Ryerson piece is unique. Yet there are two well known pieces that show close similarities, the Crucifixion in the Dreicer Collection at the Metropolitan Museum and the Annunciation of the Dirksen Collection in Berlin. The Dreicer Crucifixion has the same curiously curly clouds, very similar floriation and a very similar landscape with the same sharply drawn little figures in minor episodes. The Dirksen Annunciation has the same marbleizing on some of the architectural details of the interior and closely related floriation. Technically

¹A Short History of Tapestry, p. 159.

³Wandteppiche I, 1, p. 440, Ill. 189.

² and ⁴Cicerone XVI Jahrg. p. 589, Die Wandteppich manufakturen von Mantua.



SIXTEENTH CENTURY TAPESTRY. THE CRUCIFIXION

From a cartoon by Jean Perret. Woven in the shop of Joas Huët
Dreier Collection, The Metropolitan Museum of Art, New York

there is marked similarity between the three pieces. The Dreicer piece is attributed on the Metropolitan label to Flanders, probably Brussels; and the Dirksen piece is assigned to Touraine about 1500.⁵

The clue to the origin of all three pieces is to be found in the letters on the tiled pavement of the Ryerson piece, noted but not carefully observed by Dr. Göbel. Among various confused and apparently random letters occurs several times in various arrangements H O A S. Joas or Ioas of unknown surname was a weaver of Audenarde. His name could readily have been spelled Hoas in a period of haphazard orthography.

Two fragments, both from a life of Hercules, one in an Anonymous Druot Sale and the other formerly in the Heilbronner collection, have been practically established as the work of Joas' shop. Do these three pieces correspond with the Hercules fragment in the details that would be determined more by the weaver than by the designer? The relation is instantly apparent. The bossy rounded hill with the little globular trees that is so noticeable in the Ryerson Annunciation is in the background, though further away, in the Hercules and up both hills wind the same S roads. Certain plants, moreover, are practically identical in all the pieces and there is in every case the same fringing grass. The Ryerson Annunciation, and with it the other two pieces, are the work of Ioas of Audenarde, and he signed the Ryerson piece in the style common in Tournai with decorative inscriptions. That there would be a similarity in style between Audenarde and Tournai would be expected because of the fact that the Audenarde looms were established by Tournai workers and a connection between the two was always maintained, as shown by the fact that the Ferret family worked for both.

On the basis of this identification a number of other pieces can be assigned to Audenarde, with a strong probability that they also are from Ioas' shop. The most important of these are the Triumphs of the Vienna State Collection commonly assigned to Touraine. Probably many of the other tapestries assumed to be of Touraine origin are really the product of Audenarde looms? The attribution to Touraine has been purely speculative, though it has been repeated so often it has come to seem like fact. Moreover, the limited documents that we have on the subject do more to discredit than to support the wholesale attributions to Touraine for Giraudet's⁶ list shows only twenty men classed

⁵Kurth, *Gotische Bilteppiche aus Frankreich und Flandern* Ill. 68.

⁶*Les Artistes Tourangeaux*.

as Tapissiers, counting two apprentices, between the years 1450 and 1550 when most of the pieces supposed to be from Touraine were made; and of these, five were probably only upholsterers in our terminology, engaged in lining and hanging draperies, and seven others almost certainly were only this, leaving less than ten weavers to account for an output that would have had to be enormous to have left as many score pieces and fragments as there are in existence.

In Audenarde, on the other hand, in spite of the fact that our records are very incomplete there are listed between 1521 and 1553 almost forty workers. Yet no tapestries have been definitely attributed to their shops and only a handful have been even tentatively assigned to them.

The foremost set of tapestries that must be taken away from Touraine and given to Audenarde on the basis of their relation to the two Hercules pieces and the three other examples, that is the Ryerson and Dirksen Annunciations and the Dreicer Crucifixion, is the set of the Lady and the Unicorn in the Cluny Museum with the three other red ground pieces that are identical in style, the two in the Leroy Collection and the one in the Buckingham Collection of the Chicago Art Institute. The floriation on the red grounds of these pieces is rather unlike any other floriation but that on the blue "islands" on which the personages stand is very close to the floriation of the established Audenarde pieces, almost identical indeed with that of the Ryerson piece, including even the rabbits.

The attribution does not, however, have to rest on any stylistic analysis for one of the Leroy pieces is signed with a characteristic anagrammatic decorative inscription along the edge of one of the women's costumes, O IHUEST A. This, with the clue provided by the signature on the Ryerson piece gives IOAS HUET. Joas' last name is unknown. The record cannot be read. Dr. Göbel has hazarded Lenitins as the reading but very tentatively. The document⁷ is not, at this writing, available for examination, but anyone familiar with the script of the period can easily see how Huet could be read Lenit and the ins as Dr. Göbel has read it may be the Latin ending ius. The name Huet appears among the weavers in Tournai, a Haquinet Huet being mentioned in a document in 1513.⁸

The right half of the Buckingham red ground piece is duplicated in a fragment on blue ground in the Cluny Museum. This is one of the series of blue ground *mille fleurs* with scenes of country pleasures.

⁷Wandteppiche L, i p.

⁸Soil, Les Tapisseries de Tournai, p. 334.

There are related pieces in various other private and public collections. Evidently therefore these also were woven in Audenarde, probably in Joas' shop though not necessarily, as cartoons were sometimes bequeathed out of the family to fellow workers.

As to the designers of the various pieces, the cartoon of the Ryerson Annunciation may have been sent up from Italy, though not necessarily. Even Pierre Spicre-Fenret, Flemish as he was, could prettify in the current Italian fashion when he needed to as is proven by the Virgin in the Hoentschel piece and more obviously by the Virgin and John in an Entombment on *mille fleurs* in the San Francisco Loan Exhibition, erroneously ascribed in accordance with current practise to Touraine.⁹ And probably his pupils, trained later when Italianism was more the vogue, could manage a very fair imitation of the style. The cartoon of the Dirksen Annunciation must have been painted by Pierre and that of the Dreicer Crucifixion is evidently by his son Jean. It is of incidental interest to note that this Dirksen Annunciation was probably made for the same family as the Lady and the Unicorn for the three crescents that figure on the Lady and the Unicorn banners appear here on the tiles. The cartoons of the Lady and the Unicorn are rather out of the Ferret manner but the cartoons of many of the blue ground *mille fleurs* with *personnages* in the related style are very similar to the Ferret style and were probably done by artists who had been trained in the Ferret studios or possibly by pupils of Jan Fabiaen master of Pierre Ferret and himself a tapestry designer.¹⁰

By this correction of the attribution of this large group of tapestries, France is robbed of most of her tapestry glory as far as the period between 1475 and 1525 is concerned. The French Gothic tapestry becomes almost entirely the Flemish Gothic tapestry. And within Flanders, Brussels becomes relatively less important for while she still maintains her supremacy it is seriously challenged by the superb work of Audenarde.

Phyllis Ackerman

SAN MATEO, CALIFORNIA

⁹Ackerman, Catalogue of Loan Exhibition, San Francisco, 1922, p. 31.

¹⁰Thieme-Becker Kunstler Lexikon, Vol. 11, p. 159.

THE MAGNASCO SOCIETY OF LONDON

A SOCIETY of art lovers has recently been formed in London under the name of the Magnasco Society with the avowed purpose of bringing Italian seventeenth and eighteenth century paintings before the public through a series of exhibitions. Lord Gerald Wellesley, the president of the society, inherits his taste for the art of the Baroque period from his ancestors, the Dukes of Wellington, whose splendid collections are now in Apsley House. The direction of the technical and research work is in the hands of Tancred Borenius and Messrs. Agnew have placed their galleries at the Society's disposal for exhibitions.

Though their first exhibit was wisely limited to a few dozen paintings, it included as varied a selection as possible, not only of the unique landscapes of the Italian Baroque, but of its manifold genre paintings and portraiture. In similar fashion, the period limitation was stretched as far as possible — from F. Barrocci to Canaletto.

If particular emphasis was laid on the work of the North Italian masters, this was justified not alone by the surpassing quality of their achievement and their relativity long established recognition. It was the result, too, of a certain inherited English preference for the art of this locality that today is still undiminished.

Among these men the great Venetian master Giovanni B. Tiepolo was represented by six small paintings of which several, for example "The Recitation," (*Il Cantastorie*) and the "Banquet of Anthony and Cleopatra" are working studies for great frescos as regards color and composition. The "Death of a Monk" and "The Education of the Infante Luigi Antonio Jacopo at Parma" are in their engaging and smooth composition proof of how greatly the master was influenced by Magnasco, who in this instance has even colored the choice of his themes.

Magnasco himself is represented by one of his favorite monastic paintings, "A Maundy Thursday Sermon" which however, pales in quality compared to the extraordinary fine landscapes with its free, loose treatment, fine rhythmic handling of surfaces and delicious background.

Feti belongs to a group of masters who stand in closest relationship to this North Italian art. He is represented by one of his favorite Biblical parables — "The Parable of the Mote and the Beam," which in color and composition deserves a place in the list of his known masterpieces.

"The Musicians" by Giovanni Lys is fresh, lively and luminous in technique, and finally Bazzani of Mantua, whose talent has only lately received its proper meed of recognition, is represented by a "Flight into Egypt." None of the other artists just enumerated can match him in the complete harmonizing of color and loose, free brushwork to his theme nor in the effect of spiritual illumination of his subject he thereby obtains. In this respect Bazzani stands in the closest relationship to the northern Baroque masters. Ghislandi, too, is related to them through the beauty of his color, which is attuned, however, to a consistent note of gaiety and serenity. He is represented in the exhibition by two delightful youthful portraits of his best period. The Portrait of a Boy in a Grey Cap, from the Wellesley Collection, and The Portrait of a Boy in Oriental Costume, lent by Mr. F. D. Lycett-Green, range themselves in merit alongside of those youthful portraits of Ghislandi's whose brilliant modelling and smooth technique impress them indelibly on the memory of visitors to the Academy of Bergamo.

Then, too, the portraits by other masters — Bernardo Strozzi's "Portrait of a Collector"; Carlos Dolci's "Portraits of Sir Thomas Baines and Sir John French," Allesandro Longhi's representative "Portrait of the Doge Mocenigo"; F. Barocci's "Male Portrait dated 1602"; Guido Reni's "Portrait of Cardinal Ubaldino" convince us that here, too, the Italian Baroque period produced talents well worthy our attention.

There are some good examples of genre painting — "The Gamblers" by Caravaggio, (which attribution I accept only with strong reservations, as there is only a general technical resemblance to his work); and one of Pietro Longhi's joyously colored pictures "Gamblers at the Ridotto." Admirable, too, are the two architectural compositions, Panini's "A Fete in the Piazza di Spagna, Rome," and A. Canale's "View of Greenwich," the latter with its fine gradation of tone values and gentle play of waves belongs to the very best of the artist's achievement.

Finally mention must be made of several religious compositions, and here too the painters of Northern Italy take precedence. Their preference for the smaller forms and rare genius for color seem the determining factors. Bazzani's "Flight into Egypt," already described, must be given the first place. P. Da Cortans' "Adoration of the Shepherds"; Massanio Stanio Stanzioni's "Pieta"; Franceschini's "Christ in the Temple" and Guido Reni's "Birth of the Virgin" are the usual conventional conceptions that offer nothing particularly arresting either

in composition or in substance. None the less, their comparatively small dimensions render them far more sympathetic than the big churchly paintings which seem to lose themselves in space, and removed from their original surroundings to a gallery are apt to create a surprisingly insipid, sometimes even repellent, effect.

All in all, it may be affirmed that with this first exhibition a promising beginning has been made from which art lovers and scholars may hope for a further enrichment and deepening of knowledge. We are still at the beginning of our researches into the art history of the Sei — and Settecento, particularly as regards the widely scattered pictures of the second and third rank masters, which, as soon as they come to light, are ranged under the name of the great masters, thereby clouding our perception of the artistic achievement of these men who occasionally must content themselves with but relative recognition.

Very timely and beneficial too is the decision of the committee to arrange a series of exhibitions of drawings by the Baroque masters, whereby the astonishing talent and spirited conceptions of many a yet unappreciated artist may be revealed.

Luitpold Füssler

UNPUBLISHED PICTURE BY VINCENZO FOPPA

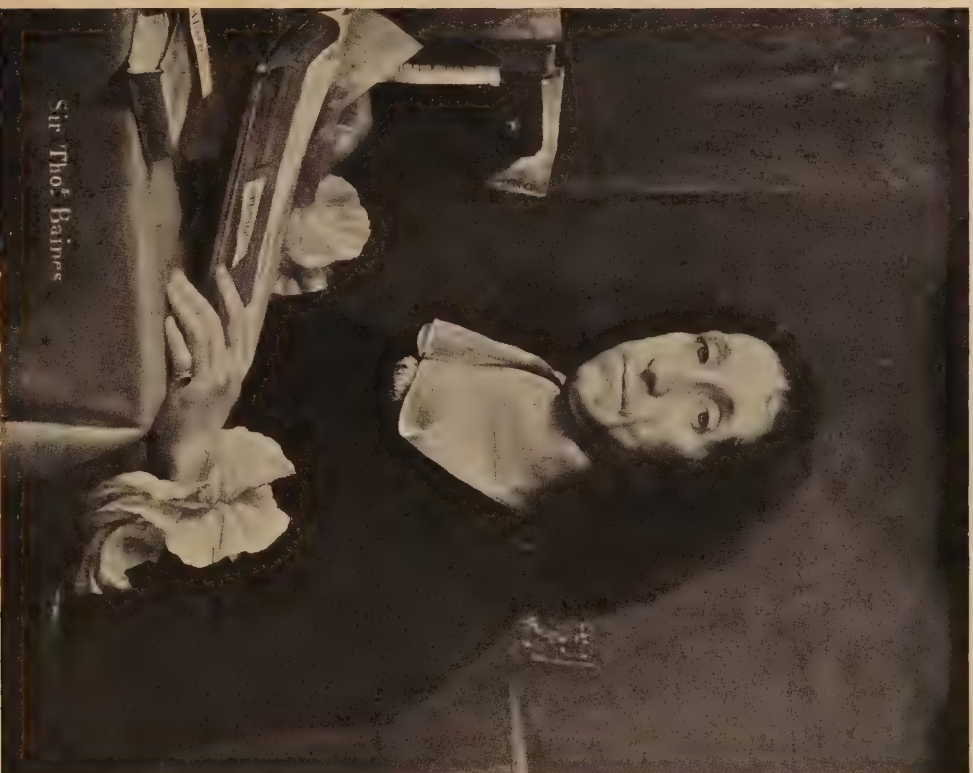
WRITING of Vincenzo Foppa, Mr. Berenson says that in northern Italy he ranks after Mantegna and the Bellini, and that "his influence was scarcely less, for no nook or cranny between Brescia, the Gulf of Genoa, and the crest of the mount Cénis escaped it."¹ In fact, till the coming of Leonardo, Foppa's influence was paramount; but when the Florentine appeared on the Milanese scene the less attractive and austere tradition of the native Lombard painter was abandoned. Foppa was indeed austere; but, to quote Mr. Berenson once more, "his conceptions, like Bellini's have a smile of tenderness in their severity."

The Holy Family shows Foppa's characteristics admirably. It probably belongs to his late period: a comparison with *The Adoration of the Kings* in the National Gallery, London, reveals the same morose earnestness, the poor drawing of the hands, gray tones, black shadows. It can hardly be doubted that the two pictures were painted about the same time. If there was any difference it would be that the Worcester

¹Berenson, B.: North Italian Painters. Page 99.



VINCENZO FOPPA: THE HOLY FAMILY.
The Worcester Art Museum, Worcester, Mass.



CARLO DOLCI: SIR THOMAS BAINES
Magnaro Society Exhibition, London

picture was painted later than *The Adoration* in the National Gallery.

There is unity in the design, but a unity which is happily free from a tiresome formality displayed in the composition of so many Milanese paintings. The grouping is graceful and the figures have a well-bred ease: they sit in a serene landscape and one feels sure that they would move about with dignity and speak with a well modulated voice. All are sitting except St. John. He kneels by the Child Jesus, who bends towards him with an earnest look whilst holding St. John's hand in his own. It will be noticed that in its pose the head of the holy Child is practically the same as that of the Madonna.

The coloring is as restrained as the posing is dignified: though sombre, it is rich and glowing. The Virgin is dressed in a low-toned crimson gown, with a green mantle showing on the left shoulder and on her lap: whilst her head-dress is white with a brown tone. St. Joseph's coat and hat are green, about the same shade as the Madonna's mantle, and across his knees lies some bronze colored drapery similar to that in which the St. John is clothed. The holy Child is dressed in white. The colors used in the various garments are repeated in the landscape.

The easy posture of the figures has been noted; in spite of this and in spite of the embroidered costumes there is a distinct note of simplicity throughout the picture. Indeed, there is a classical beauty in the individual parts and in the composition as a whole.

Raymond Henniker-Heaton

WORCESTER, MASSACHUSETTS

NEW ART BOOKS

GIOTTO, by Fr. Rintelen. Published by B. Schwabe, Basle, 1923.

This is a second edition of a book on Giotto which first appeared in 1911. Despite the fact that the author originally performed his task in a most methodical manner and with unusual thoroughness and penetration, he has, in this second edition entirely transposed his material and put it in new form.

The result of these years of application lies less in any change in the author's viewpoint regarding Giotto's work — Rintelen with excellent reasons holds fast to his early opinions concerning the apocryphal paintings as Assissi — than in a greater precision of statement and in a still finer presentation of the historical data. The iconography is further developed and there is new material concerning Giotto's artistic milieu. There are some particularly excellent observations in the annotations at the end of the book, to which the publishers have given a worthy dress. A large number of extremely clear clichés are included.

THE DRAWINGS OF HANS HOLBEIN THE YOUNGER, by C. Glaser. Published by B. Schwabe, Basle, 1924.

A clever selection of the drawings of Hans Holbein the Younger, which have hitherto only been obtainable in very large volumes are here made available to a larger circle of art lovers. Through the medium of 84 full page photogravures, chosen from the rich output of this Renaissance Master, the author has cleverly contrived a survey of Holbein's work. In addition to the portrait drawings, there are sketches for religious and historical paintings, and paintings of architectural decorations used as illustrations for decorative art work.

The interesting text avoids all pretense of pedantic criticism, and informs us concerning Holbein's career with particular emphasis on his formal and technical achievement as a draughtsman. A short catalogue and a list of the most important bibliographical references are included in the volume.

THE DRAWINGS OF TITIAN, by Baron Detlev von Hadeln. Published by Paul Cassirer, Berlin, 1924.

This scholar whose researches in the field of Venetian Art are so well known, has after some years' respite followed his volume on Tintoretto's Drawings by a volume on the Drawings of Titian. With his sure feeling for style, and a most painstaking accuracy, Baron von Hadeln has chosen some dozen plates from the bewildering array of Titian's drawings which give us an extraordinary clear view of the great Venetian's achievement in this line. A chapter entitled "The Importance of Drawings for the Painter Titian" tells us that the drawings which have come down to us were almost without exception made as studies for his paintings or as models for wood carvings. In this connection the author goes deeply into the technical and stylistic individualities of Titian's drawings. Particularly interesting is his comparison of Titian's work with Durer's, whose influence on the Venetian master should not be overlooked. In a last section Hadeln gives a critical appendix of false attributions and of drawings of Titian's School. The painstaking list of derivations gives the determination, date of origin and literature concerning each plate. The forty-four photogravure plates, which leave nothing to be desired in clarity, are divided into pen drawings and chalk drawings and chronologically arranged.

NATIONAL TYPES OF OLD PEWTER. By Howard Herschel Cotterell. Quarto. Illustrated. Antiques, Incorporated. Boston. 1925.

The author of this instructive treatise on the National Types of Old Pewter is probably the highest living authority on the subject. His exposition of the significant characteristics of the old pewter of various countries, their likenesses and divergences in details is very explicit and admirably illustrated by reproductions of innumerable pieces in which they may be studied. Finally in the last chapter of the volume he covers the fundamentals of the craft under such headings as The Composition of Pewter, The Fashioning of Pewter and Genuine Old Pewter and Its Imitations, with a note on Britannia Metal, all of which should be conscientiously studied by every collector of this beautiful old ware.

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FIG. 1. DONATELLO: BUST OF ST. JOHN THE BAPTIST, PAINTED STUCCO. (DETAIL)
Collection of Mr. Clarence H. Mackay, Roslyn, N. Y.

ART IN AMERICA *AND ELSEWHERE*
AN ILLUSTRATED BI-MONTHLY MAGAZINE
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THE CLARENCE H. MACKAY COLLECTION OF
ITALIAN RENAISSANCE SCULPTURES

I.

MR. CLARENCE MACKAY'S Collection of Italian Renaissance Sculptures comprises a series of individual pieces of the highest quality and at the same time offers a clear idea of the art of the principal centres of Renaissance sculpture—Florence, Siena, Venice and Padua. This combination of rare quality in the individual object, with the impression of a historic whole, ought to be the goal of every good collection, but it is one which is seldom achieved.

Tuscan sculptures by the great masters of the early Florentine Renaissance occupy the premier place. Of these Donatello, Desiderio da Settignano, Benedetto da Majano, Verrochio and Pollaiuolo are represented.

Dr. Bode attributes to Donatello the bust in painted stucco of the youthful St. John the Baptist (Fig. 1), a particularly favorite theme of the Florentine sculptors of the period. This stucco, which was undoubtedly cast from the wellknown marble bust in the Louvre, is so

Translation by Mrs. Alice M. Sharkey.

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spirited and well executed as regards modeling and painting that it is very probably the work of none other than the creator of the marble itself. We are dealing here with a case similar to that of the marble relief of the Madonna by Agostino di Duccio in the Louvre and the similar stucco in the Bargello, which, however, is not identical in detail.¹ The stucco owing to its coloring and softer modeling is even more fascinating than the marble. To go so far as to declare, however—as has been done in both cases—that the stucco was a study and the marble a studio piece is unwarranted. There have, to be sure, been cases where the Italian sculptors made studies in stucco or plaster instead of the more generally used terra cotta, just as there are, contrarywise, casts made in terra cotta, and in fact in far greater number than is commonly realized. Generally speaking, however, it is easy to determine—mostly from the inner side—when a stucco relief is cast from the marble or sometimes from a terra cotta. It is certain, however, that the finest stucco reliefs were made in the artist's own ateliers, and likely often by the master himself, which we may assume to be true of our bust of the young St. John.

The marble bust in the Louvre has been diversely attributed to Donatello (Bode), and to Desiderio or Antonio Rosellino (Schubring, Venturi). Personally I feel that the bust in the Mackay Collection offers a clearer revelation of the master's qualities in many respects and suggests a higher ranking of this work than might be even expected from the marble. We do not find in Donatello's later pupils, particularly not in Rosellino's work, the inspiration and spiritual quality that are here brought to expression especially through the coloring. Desiderio comes nearer to this. In some of his busts of children he approaches Donatello so closely that it is difficult to distinguish between them.

As a matter of fact our bust shows close similarities to Desiderio's work. We find the same long oval of the face in the wooden statue of St. Magdalena in Santa Trinita, Florence, and the profile strikingly resembles that of the young St. John in the Louvre relief, representing Christ and St. John as children, and that of the so-called St. Catherine in Lord Wemyss' Collection. In fact, the delicate pointed nose, slightly protruding upper lip, parted from the lower to reveal the teeth, and long hair falling down the back are all more typical of Desiderio than of any other artist. True there was a time when Donatello was par-

¹A second example of this stucco has recently passed out of Florentine hands into an American collection.



FIG. 2. DESIDERIO DA SETTIGNANO: BUST OF A FLORENTINE LADY. (DETAIL)
Collection of Mr. Clarence H. Mackay, Roslyn, N. Y.

ticularly interested in delicate renderings of this theme of the young Baptist—during the period when he executed the two full length marble statues in the Bargello, about 1420-30, and it is to this period that we must assign the marble and stucco busts if we hold to the Donatello attribution.

Desiderio's extraordinary technique in marble is revealed by the wonderful female bust which belongs to the finest examples, not alone of his work, but of all early Florentine Renaissance sculpture (Fig. 2).

It is most interesting to compare the four Florentine portrait busts of the second half of the fifteenth century owned by Mr. Mackay. The "esprit" and aristocratic quality of Desiderio's work is contrasted with Benedetto da Majano's bourgeois and sober though striking characterization in his male bust in terra cotta from the collection of the Prince Liechtenstein (Fig. 5). The terra cotta bust of a man in helmet and armor from Charles Timball's collection is in its pointed, feathery execution characteristic of Pollaiuolo's emotional and accented manner; and Verrochio's powerful, almost baroque exuberance is exhibited in the painted terra cotta bust of Lorenzo de Medici.

Comparing all four of these busts with Donatello's portrait heads we find a growth in naturalistic portraiture, a sharpening and enrichment of detail, and on the imaginative side a greater refinement and sublimation of the personality. All of these traits are particularly noticeable in Verrochio's bust of Lorenzo which typifies the zenith of that power which this art adorned.

The Mackay bust assumes an important place among Desiderio's rare marble busts—we know only of six, of which three are in American collections. It is in splendid preservation—excepting the bust of Marietta Strozzi in the Kaiser Friedrich Museum—it is the only one in which the nose is intact and hardly any of the others have been so painstakingly worked out to the last minor details of the brocade pattern which we find only in this piece—the costumes on the other busts not being patterned. The detail is rendered with the most perfect freedom in delicate relief and yet with a softness that meets every surface play of light and shadow. The folds of the sleeves fall loosely, but the bodice is closely moulded to the form and presses softly into the flesh on the shoulders throwing the gentle curves of the neck into relief. The treatment of the hair and the modeling of the neck are vivid and delicate. This close observation of the details of the rear is scarcely to be found in any other of this master's busts.

The subject is neither so young nor so enchanting in type as Marietta Strozzi, but she possesses a dignity and a sure nobility of bearing that are quite unequalled. The sculptor has in remarkable fashion imbued his model with the peculiarities of his individual style—the slightly protruding upper lip, vibrating nostrils and the tender lines of the somewhat heavy eyelids—in contrast to the sharply stylised outlines of the eyes by Mino da Fiesole—the delightful realistically treated hair. The contrast between the loose sleeves and the tight bodice is found in other busts by this master and the figure is terminated by a girdle as in those of the Berlin and Morgan Collections. The name Isotta da Rimini is just as questionable as is that of Marietta Strozzi for some of the other busts, even more so perhaps, for we have had hitherto no reason to believe that Desiderio ever worked outside of Florence.

While we know only of female busts by Desiderio, those by Benedetto da Majano which have been preserved are all of men. Nor is this likely accidental. Just as the portrayal of young women and children appealed to the delicate and sensitive Desiderio so the reproduction of masculine power and vigour corresponded to the blunter nature of Benedetto da Majano. The terra cotta bust of a member of the Ginori family (Fig. 3) from the Liechtenstein Collection was formerly attributed to Antonio Rosellino. In my estimation, however, this is a characteristic work by Benedetto da Majano. It is, frankly, difficult to distinguish between the portrait busts of these two masters. In essence the difference lies in the fact that Rosellino, who was the elder by fifteen years, worked in the manner of the quattrocento in lower relief, whereas Benedetto strove for a fuller plastic form in accordance with the development of the art of sculpture in the transition period from the Quattrocento to the Cinquecento. Rosellino's modeling of surfaces, of the features and of the drapery, has about it something flat and applied, so to speak. His forms, too, like Desiderio's are slimmer, finer and more pointed than Benedetto's who tended toward a more massive and solid construction. Rosellino is prone to over elaboration in his modeling of surfaces and occasionally loses himself entirely in the minutiae of the features, whereas Benedetto simplifies the outline and his inner contours, in fact, often handles the features in a broadly decorative almost stylized fashion. Rosellino was prone to lend to his model an expression of conscious feeling—not to say sensibility—whereas Benedetto's pose and expression were straightforward and simple. These



FIG. 3. BENEDETTO DA MAJANO: TERRACOTTA BUST
Collection of Mr. Clarence H. Mackay, Reilly, N. Y.



FIG. 4. BENEDETTO DA MAJANO: MARBLE BUST OF PIETRO MELLINI
Museo Nazionale, Florence



FIG. 5. BENEDETTO DA MAJANO: MARBLE BUST OF PETRUS TALANUS
Collection of Mr. Joseph E. Widener, Philadelphia

differences may be traced in a comparison between Rosellino's masculine busts in marble in the Bargello (Matteo Palmieri), in the Victoria and Albert Museum (Giovanni di San Miniato), and in Berlin (The Young Florentine), with those of Benedetto in the Bargello (Pietro Mellini), in the Duomo of Florence (Busts of Giotto and Squarcialepo), and in the Louvre (Filippo Strozzi)²—works which in their superficial arrangement of half length figures, the heads posed "en face," are absolutely similar.

In the bust of the Mackay Collection the broad, full contours of the face, particularly of the lower part, are characteristic of Benedetto da Majano, as is the well developed chest carried to fuller plastic form than is customary with Rosellino; further the modeling of the face achieved with a few broad strokes which have nothing in common with Rosellino's minute and carefully drawn detail, and finally details such as the free and cursory handling of the eyebrows and hair, and the narrow fur trimming which coincides completely with that on other terra cotta busts by Benedetto—for example the Filippo Strozzi in the Berlin Museum.

For purposes of comparison I am illustrating two more hitherto unpublished portrait busts which seem to me to be the work of Benedetto da Majano—a marble bust from the collection of Mr. Joseph E. Widener which bears the inscription PETRUS TALANUS PRESBITER (Fig. 5) and which may be compared with the bust of Pietro Mellini (Fig. 4) or the busts in the Florentine Duomo; and a beautiful terra cotta bust of a man formerly in the Rehber Collection, Paris, and recently sold to an American collector (Fig. 6), which falls in line admirably with our bust and that of Filippo Strozzi.

As the Bust of a Warrior by Antonio Pollaiuolo has already been published by Dr. Bode,³ and there can be no question as to its attribution, we will turn to the wellknown bust of Lorenzo de Medici (Fig. 7) whose authorship is still in doubt.

This work, while still in Lord Taunton's Collection and later in the Mackay Collection, was attributed to Pollaiuolo, whereas the replica in the Berlin Catalogue bears only the general designation "Florentine School, late XV century." My attribution to Verrochio has lately also been accepted by Dr. Bode.⁴ At the time when this bust passed from

²Reproductions of these works will be found in the excellent monograph on Benedetto da Majano by L. Dussler (Munich, 1923).

³Art in America, 1922.

⁴In the article before mentioned.

Lord Taunton's possession, Dr. Bode justly remarked in a consideration of the bust that Pollaiuolo moved to Rome in 1464 when Lorenzo was only fifteen years old and that as the bust portrays a mature man, Pollaiuolo must, if it is really his work, have executed it later during some short sojourn in Florence of which we know nothing.

The technique, none the less, shows nothing of Pollaiuolo's restless, fiery contours—of his sharp, violently curved lines—nothing of his strained, repressed emotion—traits readily recognizable in the Bust of the Warrior in the Mackay Collection. The modeling is large and simple, the contrasts of light and shadow developed in broad planes; the expression is quiet, dominant, self-controlled—not explosive as was Pollaiuolo's wont. The contours seem, in fact, almost too regular for Verrochio's baroque outlines, but there are none the less distinct resemblances to this master's last work—the equestrian statue of Colleoni in which he relies more than formerly on powerful mass formation and simple line. The largely formed features, too, are reminiscent of the Colleoni—particularly of the brutal chin and harshly set mouth and the eyes with strongly down drawn brows and slanting lids. The strong contrasts of light and shadow and the deeply hollowed hair are reminiscent of the earlier likeness of Lorenzo by Verrochio in the Boston Museum and its companion piece in the Bargello and correspond in effect to the framing helmet of the Colleoni. The strong contrasts and simplification of line and mass formation were, in the case of the Colleoni statue, purposely exaggerated in view of its lofty placing and its execution in bronze.

It is, however, this late period of Verrochio's career that we must consider if we ascribe the bust to him as he died in 1488 when Lorenzo de Medici was 39. Lorenzo, himself, died a few years later. That this bust was executed, as has been assumed, after Lorenzo's death seems most unlikely in view of the extraordinarily vivid characterization. It would be unfair, however, to dismiss Verrochio's authorship as impossible because his model appears older than 38 or 39, when we realize that Lorenzo could not in any case have been over 43. It is very difficult, too, to estimate exactly the age of a subject, particularly one of such marked characteristics, which tend to add an appearance of years; moreover, we know his features to have been marred at an early age by the disease which eventually proved fatal to him. Quite apart from technique it is in other respects highly probable that Verrochio who stood in close relation to the Medici and had already modeled an



FIG. 6. BENEDETTO DA MAJANO: TERRACOTTA BUST
Formerly Rehber Collection, Paris

earlier portrait of Lorenzo was the author of this bust whose fame is betokened by numerous contemporaneous casts which are in existence.

The marble bust of the Madonna from the Palmieri-Nuti Collection in Siena, attributed to Mino da Fiesole, was as renowned in early days as it is today, and justly so (Fig. 8). In technique and expression it is one of the most enchanting productions of the early Renaissance. The expression is one of veiled mysticism and imbued with spiritual feeling. The features carved with a realistic clearness are endowed with a rare nobility and sweetness and the execution in ivory-tinted marble combines the utmost precision with tenderness and delicacy. That this bust enjoyed great popularity from the time of its creation is proved by the numerous fifteenth century replicas in stucco which exist; a wellknown one in the Louvre, a second listed in the Timball Collection, a third in the Metropolitan Museum, while a fourth lately come to light at an auction in New York. That this might be a portrayal of St. Catherine of Siena was first suggested by an inscription on an eighteenth century engraving which states further that the bust was then in the possession of the Sani family. (*"Effigies Marmora S. Catherinae apud senesem nobilem virum Adrianum de Sanis."*) How little reliance may be placed upon this inscription is proved by its attribution of the bust to Jacopo della Quercia. As a matter of fact it is a portrayal of the Madonna, not of St. Catherine, as is proved by the still visible fragments of an inscription on the pedestal — *"Ave Maria gratia Plena."* However, the tradition of obviously later origin that the portrait represented St. Catherine has taken such firm root that it reappeared even in recent times. P. Schubring believes it possible that the inscription mentioned above was added later, possibly replacing the name of the Siennese saint. This surmise, however, is contradicted by the ancient coloring of the inscription which is painted with the same technique and in the same colour as the eyeballs which undoubtedly were the work of the artist himself.

Lenoir states in a "Journal relating to St. Catherine of Siena" that when he saw the bust in 1882 in the family of the Conte Palmieri-Nuti the pupils of the eyes still retained their dark coloring. On the occasion of a later visit they had become much paler—which he thinks perhaps might be explained by the bust having been cleaned. Later, in 1904, the bust was exhibited at the Mostra d'Arte Antica in Siena and has since then frequently been written of.

Dr. Bode ascribes this piece to Mino from which attribution he cannot be shaken despite contrary opinion. Corrado Ricci coincides with him, while Mason Perkins (*Burlington Magazine*, 1904) suggests a Sieneſe origin, naming Nerroccio, with the remark that Berenson may have been the firſt to ſuggeſt this authorſhip. Paul Schubring in his “*Platik Siena’s im Quattrocento* (1907)” ſuggeſts a new attribution at ſome length, aſſigning the buſt to another Sieneſe ariſt, Giovanni di Stefano, an attribution which he again maintains in his “*Italieniſche Plastik des Quattrocento*, 1923.” In oppoſition to this A. Venturi (*Storia della Arte Italiana*, VI. p. 666) believes it to be the work of a “follower of Mino” with Sieneſe affiliations.

Schubring goes into the queſtion moſt deeply. Quite juſtly he emphasizes the ſimilarity to the Sieneſe ſchool, particularly as regards the dreamy expreſſion which is alien to Florentine art. I am, however, unable to agree with him in his further expoſition where he finds relationships to the work of Giovanni di Stefano. I can ſee in the Mackay buſt none of the characteristics of the known works of this maſter, ſuch as the Tabernacle in the cathedral of Siena, the St. Anſanus, and the two bronze angels in the ſame place—at leaſt nothing more than the general reſemblances exiſting between works of the ſame ſchool. The plump cheeked, ſheerly naturaliſtic and ſimply conceived figures of Giovanni di Stefano have nothing in common with the ſpirituality and delicate execution of the buſt. Certainly as regards his marbles there is nothing in his work of the inſpiration and rarely finiſhed technique that the creator of the Palmieri-Nuti buſt diſplays.

Schubring moſt fittingly characterizes Giovanni di Stefano’s bronze angels when he ſpeaks of their bodily ſtrength and ſoundneſs; their freedom of movement and energy of expreſſion, and then goes on to ſay —“Something of Florentine health and ſanity reſts on theſe Heavenly Meſſengers, who certainly lack the ariſtocratic quality of Francesco di Giorgio’s, but are ſturdy, vigorous and conceived with plastic feeling. They ſtand in relation to Francesco di Giorgio’s angels ſomewhat as the Peaſant Crucifixion of Donatello ſtands to the ‘delicatiſſimo’ of Brunelleschi’s.” How is it poſſible to attribute the ſpiritual, æthereal Madonna Buſt of the Mackay Collection to an ariſt thus characterized? Oppoſed to this we have the ſpiritual quality of Nerroccio’s work which this ſculpture cloſely reſembles. To confirm this view a comparison ſhould be made with his paintings and ſome of his leſs known ſculptures rather than with his two moſt famous female ſtatues



FIG. 7. VEROCCHIO: BUST OF LORENZO MEDICI. (DETAIL)
Painted Terracotta

Collection of Mr. Clarence H. Mackay, Roslyn, N. Y.

—the wooden statue of St. Catherine of Siena in the Oratorio in Fontebranda, and the marble figure of St. Catherine of Alexandria in the cathedral of Siena. For this purpose I am here illustrating the beautiful Madonna from the Philip Lehman Collection, New York (Fig. 9), and a most fascinating statue in wood of the Madonna now in the Hof Museum, Vienna (Fig. 10), which seems to me to be without doubt an authentic work by this master. Also a relief of the Madonna by Nerroccio of which there are several stucco replicas, for instance, in the Ryerson Collection in the Chicago Museum and in the Berlin Museum (where it is designated as from the workshop of Nerroccio and Francesco di Giorgio) may well be compared with the marble bust in the Mackay Collection. Regarding the Vienna statue which while still on the market was called a work of the fourteenth century and connected with Simone Martini in a curious fashion we need only recall some of his more famous altarpieces such as the Madonna between St. George and St. Bernardino in the Academy at Siena to find again the same type, the same expression and the same arrangement of the garments. The cloak lies across the brow in similar fashion, falls over the arm exposing the long hands with pointed fingers, and disposes itself on the ground in curious curling waves. The pleated undergarment is caught at neck and girdle by horizontal bands. Characteristic above all is the melancholy type of the Madonna with her narrow eyes, long pointed nose and small, curved mouth, in vivid contrast to the happy, animated Christ Child. The shy, delicate and slenderly built Madonna of the wooden statue has about her a touching humanity—a dreamy and visionary quality that one can only associate with the art of Siena in the days of Nerroccio.

There is much in the Madonna of the Mackay Collection that is reminiscent in type of the wooden statue—the sloping shoulders, the long oval of the face, the pointed nose. The arrangement of the head-dress is similar, although in the wooden statue the curves framing the face are formed by waves of hair. In other respects, however, there are divergencies. These may be partly attributed to the use of another medium, but they also suggest a different technical approach. The marble figure is more rigid in type; the eyes more precisely modeled, the structure more definitely accented. So balanced a conformation of the individual features is not to be found even in Nerroccio's marble of St. Catherine in the cathedral at Siena. These elements, suggestive of Florence, and particularly of Mino, no doubt influenced so eminent an

authority on Italian sculpture as Dr. Bode in his attribution to this artist—the more so as numerous details (which evidently also influenced Venturi in his attribution to “A Siennese follower of Mino”) seem to bear out this contention.

Though Schubring affirms the slanted pose of the head to be un-Florentine, the arrangement of the drapery less formal than is Mino's wont and the pedestal termination not found in his work, these objections do not seem apposite to me. In fact, the accentuation of the head, carved in three-quarter relief, while the body sinks backward in lower relief, and the diagonal arrangement of line are particularly characteristic of Mino. The fact that the head is inclined slightly to one side is not important to the composition, moreover there exist in Florentine sculpture other examples of this pose. The determining factor is the stiff, diagonal direction which the artist has lent to his composition, achieving a certain balance in line toward the other side through the lines of the garments flowing towards a blunt angle. These diagonal lines broken by a blunt angle dominate nearly all of Mino's work (recollect the monument to Hugo von Andersburg in the Badia, Florence) and our artist has undoubtedly adopted them from him. The same thing is true of the parallel lines of drapery which appear in the Mackay bust, in the folds at the breast, in the sleeves and in the veil, and in numerous other works by Mino. These curved folds appear frequently in Mino's Madonna in the loose garment covering the middle portion of the body. In our bust the applied portions of the garments as well as the sharply ridged drapery are reminiscent of Mino's style. He also was wont to terminate his bust by an angular pedestal which sometimes ran halfway around and over which parts of the garments were disposed in horizontal lines. Our bust corresponds strikingly in this particular with the male bust by Mino from the Dreyfus Collection, now in the Louvre, and with the bust of a girl in the Berlin Museum. This preference for a pedestal terminating halfway round is exhibited, for example, in the wall altar at Fiesole, and the termination of the relief in the former E. Gavet Collection of Paris (illustrated in the Catalogue of 1894) and of the Bust of a Boy in the Altman Collection in the Metropolitan Museum, of New York, coincide completely with the pedestal of the Mackay bust.

I can also affirm that the technique is strikingly reminiscent of Mino, as I had the opportunity of closely comparing the Madonna bust of the Mackay Collection with another female bust of Mino's.



FIG. 8. MARBLE BUST OF THE MADONNA. (DETAIL)
Collection of Mr. Clarence H. Mackay, Roslyn, N. Y.



FIG. 9. NERROCCIO: MADONNA AND SAINTS
Collection of Mr. Philip Lehman, New York



FIG. 10. NERROCCIO: MADONNA AND CHILD
Woodcarving
Museum, Vienna

The carving of the eyes, with the sharp division of the eyelids from the socket, the clear curves connecting the eyesockets with the nose, the summarily indicated eyebrows, the arrangement of the draperies coincided completely in both works—even if the two artists differed in other particulars. Bode and Venturi, therefore, seem absolutely justified when they point to resemblances with Mino's work. Why, however, should Nerroccio, who to me seems indubitably to be the author of this work, not have felt the influence of Mino who was his contemporary in a neighbouring town? What is more probable than that Nerroccio, who was not by nature a worker in marble, as was Mino, took council with this famous marble technician of Florence and studied his work? It is possible that this dreamy bust was Nerroccio's first marble. We know of only one other work in marble by him—the statue of St. Catherine in the Cathedral of Siena, which represents a far more advanced stage of his career and consequently no longer betrays an alien influence.

H. R. Valentiner

DETROIT, MICH.

THE FERRETS AND THE POISSONNIERS

IN 1474 Jean Rolin, Archdeacon at Beaune, ordered from the painter Pierre Spicre "les patrons des histoires de Notre Dame, à executer à la dètrempe et destinés à être traduits en tapisserie." There were to be twenty-one episodes. Seventeen of these scenes in tapestry are in the Church of Notre Dame in Beaune today. One of them bears the date 1502 and it has been assumed that the confusion incident to the wars of Charles the Bold delayed the weaving the better part of thirty years.

The document establishing these facts was first published by Henri Chabeuf in 1900.¹ Since that time every inclusive book on the tapestry of this period has referred to this set.² The concensus of opinion has been that the pieces were woven in Touraine. But curiously enough no one of the authors discussing the Beaune Life of the Virgin has attempted to make further attributions to the painter Pierre Spicre on the basis of this established work of his hand. Pierre Spicre has remained a name unconnected with any other tapestry design.

Obvious stylistic similarities, however, point to him as the designer of two other important and well known pieces, the antependium formerly in the Church at Hinnenburg and now in the Prenzlau Museum;³ and another antependium with Pieta and Saints Michael and Stephen in the Cathedral of Sens.⁴

In 1498 Joas . . . , the last name being indecipherable, a tapestry weaver of Audenarde, ordered from Pierre Ferret two cartoons illustrating scenes from the History of Hercules.⁵ The tapestries from these cartoons have never been even tentatively identified nor is any other contemporary work from Audenarde certainly known to give a clue to the identification. But there was in an anonymous Druot sale on February 13, 1913, a fragment from a History of Hercules of about this period which did not exactly correspond in style with any established type, and in the Heilbronner Sale at Hotel Druot, November 9-12, 1921, another, smaller, fragment of the same tapestry, with two of the figures shifted in position, appeared. Without any evidence whatever, as a mere speculative hypothesis, it was assumed that these might be remnants of the Ferret Hercules.⁶

¹Rèvue de l'Art Chrétien 1900, p. 193; Les Tapisseries de l'Eglise de Notre Dame de Beaune.

²Guiffrey, Les Tapisseries du XIIe à XVIe Siècle, p. 84; Migeon, Les Arts de Tissue, p. 284; Kurth, Gotische Bildteppiche aus Frankreich und Flandern, p. 10.

³Schmitz, Bildteppiche, p. 270.

⁴Demotte, Les Tapisseries Gothique, Nos. 59, 60.

⁵Göbel, Wandteppiche I, 1, p. 468.

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Pierre Ferret had a son Anthonne who was also his pupil and who evidently followed the same profession of tapestry designer, for when Arnold Poissonier died in 1522 he owed him 37 sous, the balance of a sum due on some *patrons*.⁷ No design has ever been attributed to Anthonne and no work of the Poissonnier shops has been definitely identified.

But there is a large fragment of a tapestry, formerly in the collection of Mrs. Rita Lydig, illustrating the Portuguese in India (Fig. 1). We know from the inventory made on the death of Arnold Poissonier⁸ that a set illustrating this theme was in his shop and probably the "*histoire de gens et bestes sauvages à la manière de Calcut*" which he sold twelve years earlier to Robert de Wictfel was another rendition of the same thing. On the basis of those facts, however, this piece could not be conclusively assigned to the Poissonier shops for Arnold was apparently a merchant who disposed of other people's work as well as his own and the set under the description "*à la manière de Portugal et de Indie*" appears also in the records of the Grenier shops.⁹

That, however, the New York piece was woven in the Poissonier shops is proven by a signature on a hem of a garment, MOEALX. The only Meaux in the Tournai tapestry records at the time is Meaux Poissonier who appears under this name in 1528 and under the Flemish form of the name de Viscre in 1505 and 1512,¹⁰ though curiously enough neither Soil in recording these facts nor Dr. Göbel in repeating them has realised that de Viscre and Poissonier are one and the same person.¹¹ There are moreover three pieces of this same series in a slightly later rendition in the collection of the Marquis de Dreux Brezé¹² and at least once and perhaps twice, on the hilt of a scabbard and probably on one of the battle flags, the signature Meaux occurs on these also.

Furthermore on one of the Dreux Brezé pieces there is a large capital A. De Farcy in writing of this set assumes that this is the initial of one of the captains of the expedition but this is improbable for the two names generally associated with the expedition were those of the two Da Gamas and if anyone of the company were to be celebrated it would almost certainly be one of them. More probably the initial refers to the designer, and it seemed justifiable to assume that it might be the

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Again the attribution was speculative but hypothetically useful for this designer "A" was clearly from stylistic evidence the author of several other tapestries including a Battle of the Titans and the Gods, in a New York commercial collection; two pieces from a history of Moses now on anonymous loan at the Metropolitan Museum and the piece with two scenes from the History of Judith and Holofernes in the Cinquantenaire Museum (Fig. 2). The first subject appears in the Tournai records as "Histoire de Grise" and a set of this subject was in the studio of Lucq Carlier when he died in 1542.¹³ The History of Moses does not appear in the Tournai records but a History of Judith and Holofernes was sold by Arnold Poissonier in 1513 to the Duke of Suffolk and again in 1516 to the Governor General of Tournai for Henry VIII, Monseigneur de Montjoie.¹⁴ Three sets, moreover, were left in his estate. That this is an example of the Poissonier Judith is proven by the pied signature on the edge of the skirt of one of the pages, EN S ER, Hermes, another member of the family who appears in 1500, and 1519 and as de Viscre in 1512.¹⁵

With a little further study it became evident that the two hypothetical attributions, that of the Hercules fragments to Pierre Ferret and of this group to his son Anthonne, re-enforced each other perfectly. For while the style differed, as the work of two people must differ, there was an intimate resemblance especially in minor revealing tricks of drawing, the derivative relation that might be expected between father and son who were also teacher and pupil.

But the fabric of theory was at this point shaken. For a little more study disclosed the disconcerting fact that two pieces with scenes from the Life of Christ in the Hoentschel Collection were of necessity by the same painter as the two Hercules fragments; and at the same time the Hoentschel pieces were by the same designer as the Life of the Virgin of Beaune, that is Pierre Spicre. The Ferret family seemed quite ruled out.

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THE PORTUGUESE IN INDIA

Woven in the shop of Meaux Poissonier of Tournai about 1525 after a cartoon by Anthoune Ferret

Formerly in the collection of Mrs. Rita Lydie, New York



TWO SCENES FROM THE HISTORY OF JUDITH AND HOLOFERNES
Woven in the shop of Hermes Poissonier about 1525, after a cartoon by Antonne Ferret
Cinquantenaire Museum, Brussels

only similarity lay in the fact that both were made of iron and were somewhat similar in shape. Pursuing this clue it in the end appeared that at the beginning of the Sixteenth Century each meant in the respective languages, tack. Pierre Spicre was Pierre Ferret and in modern English would be called Mr. Peter Tack. The Hercules was by Pierre Ferret-Spicre and is almost certainly the Hercules referred to in the document. And by deduction the group of tapestries by Master "A" were really by his son Anthonne.

But Pierre had another son also, Jean, who was likewise his pupil but of whom nothing whatever else is known.¹⁶ There is however in the Cluny Museum an Augustus and the Sibyl in tapestry very close to the work of both Pierre and Anthonne Ferret but somewhat different. It is signed on the hem of Augustus' robe Joannis. On the basis of this signature Thierry¹⁷ assigned it to Jean de Roome but there is no relation whatever. This must be after cartoons by Jean Ferret. Evidently by the same hand are the cartoons for the set of Chaste Suzanne.¹⁸ In the fifth piece of the series occurs the inscription Joani. This set also was woven by Hermes Poissonier whose signature in full appears in separate letters on the tiles of the fourth piece. To him can be attributed also the History of John the Baptist one piece of which was formerly in Chateau Nijenrode and two others of which are in private possession in France;¹⁹ the Prodigal Son in the Cluny Museum and a very interesting piece illustrating Alain Chartier's L'Esperance in the collection of Frank Gair Macomber.

Thus designs by all three members of the Ferret family have now been identified and on this basis a number of other tapestries can be assigned to them or their studio; the work of two members of the Poissonier family has been identified beyond question and the work of Joas . . . of Audenarde is identified with a high degree of probability. The last point, moreover, becomes of especial importance in a second chain of evidence leading to equally important conclusions.

Phyllis Asherman

SAN MATEO, CALIF.

¹⁶Thieme-Becker, *Kunstler Lexikon*, vol. 11, p. 245 f.

¹⁷Thiery, *Les Tapisseries historées signées par Jean van Room*. Appendice p. 11 and pl. D. The piece in the Cluny seems on examination to be a very late copy, probably Nineteenth Century, of the Sixteenth Century original which has apparently been lost.

¹⁸Guiffrey, *La Tapisserie de la Chaste Suzanne*.

¹⁹Demotte, *op. cit.* Nos. 64, 65.

FRANK DUVENECK'S ETCHINGS

THE Cincinnati Museum owns what probably is a complete set and the only complete set of Duveneck's etchings, but the small group in the Print Room of the New York Public Library should suffice to whet the taste of the genuine lover of etchings for Duveneck's remarkable work in this kind. He who prefers Elizabethan to Victorian English, dry sherry to sweet, Maine to Florida, will have no difficulty in discerning the tonic quality in these splendid plates, especially if he should see them in the rough impressions pulled by the artist himself. Crude as these are they say something that is not quite said by the excellent impressions made later by a professional printer — or it may have been an amateur printer; in any case it was someone who knew much more about handling a press than Duveneck did, and who had a better press.

It was about 1880 that Duveneck, upon his second visit to Italy, began to concern himself with etching. The story of the proofs sent by one of his friends, without his knowledge, to the first exhibition of the new Society of Painter Etchers in London, and there mistaken for Whistler's work, has too often been told to be told again.

Mr. Pennell in his book on Whistler finds it "incredible that two etchers like Haden and Legros could have mistaken the work of Duveneck for that of Whistler" and all attentive observers will agree with him. The differences in handling are obvious enough, but only an etcher can explain them properly in terms of the etcher's technique. The differences in feeling no doubt will display themselves variously to different temperaments. To me Duveneck's Venice is unlike any other Venice known to art. Duveneck's Venice is harsh and brilliant and active, a city that communicates the joy of physical life and power as though these never had failed and faded with her thousand years of struggle for existence; a city with strangely little of the delicate fascination found there by Whistler and caught in the fine mesh of his sensitive art; with, instead, a vigorous, almost boisterous energy astonishingly linked to idleness and languor.

Much of the energy is in the architecture, leaving the languor to the human creatures strolling through the compositions. In the rugged notation of weatherworn palaces, animate with the flame of life kindled by the Renaissance and still gloriously burning; in the bridges expressing force in stone; in the strong line of the boats, powerful in repose, there is no hint of that decline which caused Ruskin to see his Venice as "a ghost upon the sands of the sea, so weak, so quiet, so bereft of all

but her loveliness, that we might well doubt as we watched her faint reflection in the mirage of the lagoon, which was the City and which the Shadow."

Duveneck, of course, was far too much an artist to mix symbolism and history with his art. If he gave a thought to the great past of the city it was a thought that certainly had no influence upon his grapple with metal plate and etching needle. But he brought to his interpretation of the interesting scene before him a habit of mind that evoked the hardy spirit of the once famous maritime port, theatre of violent political and commercial struggles, and home of a militant and once physically powerful race. He saw Venice hale and muscular beneath her rose-colored veil, and in his etchings we see her thus. He borrowed from none, and if his composition often lacks the lovely perfection of Whistler's it is organic, and is exhilaratingly his own.

Although his line is bold and synthetic, suggesting more than is told, his arrangements show less economy, and not infrequently the plate is crowded although never to confusion. "The Rialto" is a plate filled with significance. Almost no sky, the great stone bridge of Da Ponte rising abruptly, its harsh upper angle dominating the slow curve of the lower arch, broad steps leading up to the span, narrow steps leading down to the water, sailboats and gondolas, pedestrians on the bridge and on the bank and climbing the steps, iron gates, stone balustrades, an impression of strong color and of practical life. Everything but rhythm. For this one turns to Whistler's "Rialto" with its rising tide of figures pouring over the steps of the bridge, its amazing suggestion of continuously flowing movement lapping the streets and stairways as the waters of the canal lap ceaselessly above their stratum of clay.

It is in the buildings and in the boats rather than in the people that Duveneck chiefly displays his power of discerning and revealing character. The boats are personalities, especially the sailing boats for which a particular appreciation is shown. Look where you will for a livelier delicacy of line in sails and ropes, for a more buoyant proportion in masts and yards, a truer structural curve in the body of these sturdy boats of commerce, more interesting in the Duveneck picture than the beaked and canopied gondolas.

Occasionally the people are personalities, nearly all of them in the tall "Riva" and the long "Riva" where they make vivid little groups of tourists, hucksters, gondoliers, with here and there a single figure, a boy running, an old man pausing to scan a newspaper page. In the "Grand

Canal from the Rialto" an old man smoking a pipe in the foreground is something. Other figures except as they fit into the composition, which doubtless was all for which they were intended, hardly count as elements of interest.

The buildings invariably count, not only as parts of the composition but in their individual design, their solidity and lightness, their vivid irregularity of feature, their quality of exuberant mobile audacity. There is nowhere any lapse from the impression of masculine force, although in certain details, in the ironwork of the doorways and window grills for example, Whistler's Venetian etchings show more vigor of line.

After many visits to the meagre portfolio in the New York library Duveneck's version of the Venetian scene has defined itself for me as that from which one most richly infers a city built by people of tenacious will, resolute temper, and the animation and resource of healthy minds. And as art it is unique as all great art must be, not really comparable with any other except in the play of differences that reveal its deep individuality.

Elizabeth Ruthven Cary

NEW YORK

A DRAWING BY VAN ORLEY FOR THE CRUCIFIXION TAPESTRY IN THE WIDENER COLLECTION

THE art of tapestry weaving reached its zenith in the fifteenth and early part of the sixteenth centuries. Very few preliminary designs dating from this period are known to us, yet with the help of these few drawings we are able to form a clear idea of the division of the workmanship at this early period between the artist who made the design and the weavers who carried it out.

The first sketch seems usually to have been made by a well-known painter, who often also executed the cartoon. This cartoon, however, was subsequently used in a very free manner by the weavers who frequently added the color scheme and changed details in the design. Although it is difficult to generalize, owing to our still limited knowledge regarding the preliminary stages of the manufacture of these early tapestries, it seems as though the further we go back from the eighteenth and seventeenth centuries, the more we find the weavers using their own judgment for the color composition. From this we may conclude that the designers of these tapestries gave no very elaborate directions in this regard.

Dating from the periods after the middle of the sixteenth century there exist several completely executed paintings of large size made as models for tapestry weavers. For instance, a little known series by a Flemish artist in the Stuttgart museum. As regards the seventeenth century, we need only recall the names of Rubens, Van Dyck and Jordaens, whose large paintings designed for tapestries, and giving the complete color scheme, are still in existence.

On the other hand, in the fifteenth century art of France and Flanders we know several instances where the tapestry weaver used the same design repeatedly, but with a complete change of color arrangement.

Van Orley, too, a true follower of the Florentine and Roman Renaissance artists with their strong inclination to plastic forms and rather colorless drawing, was, as a designer of tapestries, decidedly more interested in the black and white composition than in the color scheme. If, as has been justly stated, his tapestries display his art to better advantage than his paintings, it is precisely because to his design the weavers, especially of the Pannemaker Workshop, added their own rare and brilliant color scheme.

Among the known designs for tapestries of the Van Orley period are the drawings by him in the Louvre for the tapestries representing the Hunts of Maximilian and the drawings by his pupil, Pieter Cook van Alost, in the Albertina for the tapestries in the Detroit Museum. To these may be added a rather large and hitherto unpublished pen drawing by Van Orley in the Stuttgart Print Room (Fig. 1) which is a preliminary study for the composition of the Crucifixion tapestry in the Widener Collection (Fig. 2). Dr. Phyllis Ackerman says in her interesting article on Van Orley as a designer of tapestries in "Art in America," Dec., 1924 — "Any documented piece entirely of Bernard's design becomes of greatest value as a test example of further analysis. But of such documented attributions there are only two for Bernard — the Hunts of Maximilian and the Lamentation over the Body of Christ in the Widener Collection." Since the Stuttgart drawing has become known, we may also call the series to which the Widener tapestry belongs documented pieces. We know enough drawings by Van Orley to make it certain, by comparison, that this drawing is his. Moreover, it is signed with his name in a very early inscription in the left hand corner. On account of very obvious stylistic reasons derived from Van Orley's numerous paintings, the set to which Mr. Widener's tapestry belongs had already been attributed to the artist by Dr. Friedländer¹ and by myself² with more certainty than Dr. Ackerman seemed to think warranted according to her more sceptical point of view, which in other regards has been quite justified.

There already existed documentary evidence regarding these tapestries depicting the Passion. The Vice Regent, Margaretha, aunt of Charles V, ordered from the factory of Peter Pannemaker in 1520 two scenes from the Passion. As Van Orley was present when the contract was drawn up it is more than probable that he was responsible for the production of the cartoon, especially as he was court painter at Brussels at the time. This set is most likely the one which is still preserved in the Spanish State Collection, while the second set with a different border, at one time owned by the Duke of Alba and now in Mr. Widener's and Mr. Lehman's Collections, must have been executed very soon afterwards, probably also in the Pannemaker Workshop as its execution is of the same superb quality.

H. A. Valentiner

¹Jahrbuch der Preuss. Kunstsammlungen, 1909.

²Art in America, 1914.



FIG. 1. BERNARD VAN ORLEY: THE CRUCIFIXION
Drawing



FIG. 2. FLEMISH (BRUSSELS) TAPESTRY ABOUT 1525, AFTER THE DESIGN BY VAN ORLEY
Collection of Joseph E. Widener, Philadelphia

MARGERY AUSTEN RYERSON

IN contrast to imitative art-faddists the original artist assimilates varied influences in order to create a spontaneous product. Miss Margery Ryerson of New York City accomplishes this in her work. She feeds her talent through an eclectic choice of the environment and mediums best adapted to its predestined development. She impresses one as an all-around woman who could do almost anything and do it well, indeed she has been in various sorts of educational work, but the call of an inevitable vocation was constantly growing stronger until it absorbed her. She is now one of the best known American interpreters of babyhood and childhood in pastels and drypoints.

The lower East-side settlements and nurseries open to her friendly approach. She interprets these little American-born foreigners as a woman and an artist enamored of children as if they were flowers — delicate blossoms some of them, sturdy little plants others, all of them with the honesty of childhood and its graceful spontaneity.

Her lovely little pastels of babies seem to be breathed onto the paper, so immediate and spontaneous is the impression, so inevitable is the curve of the arm, the perspective of the head, the outline of the face, whether the baby is crying, sleeping or gesticulating. They are flowers of the artist's imaginative interpretation, and yet they are real, warm, cuddling babies made to lie in the curve of a mother's arm.

In her children and nudes we see the true spirit of pastel — the evanescent yet immortal medium which is misunderstood by many artists. The bloom of pastel has the untarnished beauty of petals just open at dawn in her work: the color and line is sensuous yet reticent, impulsive yet intelligent, delicate yet vital, subtle yet sincere.

Her drypoints give to her conceptions of babyhood the distinction of the free fine touch of the real etcher. They present the exquisite improvisations of line which reveal the inmost nature of the tiny models. Her pastels and drypoints show the ability to suggest life by an austere economy of means. With a use of these mediums which is inspired rather than clever she makes her children live and breathe on the scrap of brown or grey paper or on the copper plate.

It is interesting to see this virtuoso in pastels and drypoints working in another medium — oil paints. Miss Ryerson has thoroughly assimilated her portrait training. We saw almost no traces in her work of the stamp of any instructor. One or two of her tangled-haired

youngsters have something of the quality of the "Spielers" by George Luks with whom she has never studied, but her children have neither the rollicking abandon of Luks' "Spielers" nor the decorative treatment of Jerome Myers' East-side children. They are observant little East-siders of rather pathetic origins facing life bravely according to their various racial predilections and characteristics. She is interested in them not only as an experimenter in pigment but as a student of economic conditions. Since her student days at Vassar social work has meant much to her.

"Muscle-bound" could not be applied as a criticism to any of her portraits — they are thrown off in a rather impromptu manner which is based, however, on thoughtful and trained technique. Each little individuality has found its way to the canvas over the threshold of the artist's discriminating judgment and serious intent. They have not the flashing dexterity which characterizes the Sargent type of portrait. The artist has not added one stroke to attain crisp perfection. Her oil portraits stop just where her creative impulse stops. As a result some of them look like portrait sketches rather than the accomplishment of a brush kept in hand to the last minute.

The pastels and drypoints are her most fluent means of expression at present — they can without exaggeration be called little works of genius — but her oil portraits are full of possibilities which stimulate the mental curiosity to look for the outcome of her use of this medium. Many of her pastels and drypoints are impressions of children in general — the slumber, the laughter, the tears of childhood, while each of her oil portraits is a study of a child as an individual. For this reason her oil portraits, even if less adorable, are richer in characterization and perhaps more forceful than her portrayal of children in other mediums.

In her interpretation of childhood she gets out of herself and under the skin of her little subjects with an almost uncanny transmigration of spirit. Her baffling magic makes us forget the well-directed artistry of her technique and brings us face to face with childhood — its whimsies, its absorptions, its vivid yet evanescent moods. For many of these pictures the children did not pose formally, they were caught by the artist on the wing, revealing their moods as unconsciously as a bird between flights. She has flung her impressions on the copper plate, the bit of paper, the canvas before they had time to cool and stiffen. At first thought this might seem a more suitable method for the sketch in



MARCELY RYERSON: PISCILLA



MARCELY RYERSON: SNOWSTORM ON FIFTH AVENUE

pastel or water-color than for the oil portrait, yet the oil portrait which is based on the inspired transference of the first impression and then developed to its full measure in three dimensions is the great portrait which stands foursquare to every wind of criticism. It will be interesting to observe Miss Ryerson's personal solutions of the portrait painter's problem — the attainment of compactness without the sacrifice of spontaneity.

Among her oil portraits of children is her "Little Bridget," a sturdy Irish gamin with straggling yellow hair and twinkling brown eyes, posed in a white dress against a blue-green background. The artist also showed us a blue-eyed, mouse-brown haired little Irish girl, the easily molded immigrant child of good mentality who will grow from obscure origins into a valuable career unless the environment is all wrong. With a questioning look the child stands against a breeze-blown blue and white sky which suggests the clouds of Erin — her ancestral home.

Miss Ryerson paints a little Portuguese girl with blue-black hair and a dark blue dress gravely contemplating a rather queer America through the inscrutable dark eyes of the Latin alien; and in an independent somewhat introspective Portuguese boy with a rebellious pout and latent sparks in his dark eyes — a rich blue background heightens the pictorial effect of his sombre glance and tumbled black hair. There is an arresting force in the deeply observant eyes of these children.

She has so often summered in Provincetown that this coast village has become a part of her mental and artistic life. Her oil portraits of grown folks include a trio of Provincetown characters — Captain Cook, an old fisherman, whose face and pose indicate the latent strength of the wrestler with the elements; a lean-cheeked farmer seated in a salient pose struggling with a goose on his lap; and, best of all, "The Town-crier," a tart old Yankee personality salted with humorous independence, the glance keen and sardonic, the white hair obstreperous, the red tie in a breezy knot.

In her exquisitely vital pastels and drypoints of childhood and babyhood among the foreign-born poor she practically has the field to herself. It is a delight to view these pastels, the artist so skilfully suggests children's moods; the drowsy pose of a baby with the rosy flush of slumber and a little ripe red sleeping mouth; in another pastel, a row of kiddies in high chairs — each little pose caught by the magic

of the imaginative technician. In her pastel of a child in the window of a settlement house the sombre feeling of slum-life is enlivened by a child's face, flowers on the sill and a soft glow on the red brick tenement just outside the window. She gives us in a little golden pastel of a nervous fine-fibred collie a glimpse of what she can do in animal studies. Among her little pastel nudes is a backview of a young woman, exquisite in color and line.

One of the most popular of her etchings is the Portuguese brother and sister — a sister holding her baby brother on her lap, unconsciously expressing the pathos of a little girl's responsibilities. A little masterpiece of humor is her etching of a whimpering baby. She has tenderness for old age as well as childhood. Her etching "Patchwork Quilt" shows a woman bending in old-ladyish concentration over the work in hand. Her etching based on a daguerreotype of her great great grandmother is a quaint study of a gentlewoman.

Her ability in landscape is shown by the oil painting "Twilight," an atmospheric rendering of New York City at the hour when prosaic conditions are veiled in lavender mystery. "Snow-storm, Fifth Avenue," one of her best oil paintings, portrays a gay tussle between the Avenue and a blizzard — the human spectacle tinged the white whirl with life and color, shovellers laboring, taxis struggling, ambient glow mingling with the whiteness of the snow. "The Bungalow," a Provincetown landscape, has the feeling of Summer earth with snug little cottages nestling close to it.

Catherine Beash Ely

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ARCHAIC BRONZES OF CHINA

CASTING in bronze may justly be regarded as the oldest of national arts of ancient China. It is that province of art in which the national soul is most typically and felicitously crystalized. Art—I say advisedly, not artcraft: the archaic bronzes virtually belong to the realm of art, and their makers were full-fledged artists, not artisans. Only the epigones of the T'ang, Sung, and more recent periods, degraded the art of bronze into the level of an industrial process; theirs was the technique, not the spirit. It is the spirit which makes art and imbues it with life, and it is religious fervor which spurred the early artists to supreme efforts and which created the admirable casts of the metal founders of the Shang dynasty (1783-1123 B. C.), almost at the threshold of civilization. This was a spontaneously creative epoch of forms, types, designs, symbols, and expressions of religious sentiments. True it is these humble metal founders were not conscious of being artists, nor did they stamp their names on their products.

Like the nations of western Asia and the prehistoric peoples of Europe the Chinese of the third and second millenniums B. C. passed through a bronze age of long duration, while iron but gradually came

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into use from about 500 B. C. Implements were cast in copper or clay moulds, but the process of casting as far as the large vessels are concerned was that *à cire perdue*, moulding the surface in wax. It is amazing that vessels, and many of great dimensions and complexity, were anciently produced in a single cast, inclusive of the bottom and handle or handles. The bronze experts of China are inclined to look upon this point as a characteristic feature of an archaic bronze and in their examination first inspect the bottom of a vessel; if it turns out that the latter is cast separately and soldered in the piece in question forfeits its claim to ranking in the San Tai (the three dynasties Hsia, Shang, and Chou, as the archaic period is styled). In most of the Sung and later bronze vases and jars, bottom and even handles are moulded separately. A strikingly large variety of metal alloys was utilized, different alloys being employed for different classes of objects. Bells and mirrors, e. g., had specific formulas. We have several books of ancient Rituals which determine exactly the shape, alloys, measurements, capacity, weight, and ornaments for each type of bronze vessel, and their forms were defined according to the nature of the offerings, which were wine, water, meat, grain, or fruit, and according to the character of the deity to whom the vessel was dedicated.

In opposition to the spontaneous productions of the Shang period the art of the Chou (1122-247 B. C.) is ritualistic, impersonal, sacrosanct, and hierarchic in character, to some extent it is even lofty, sublime and transcendental. There is no trace of realism, but this subconscious art is formed of strictly national elements untouched by outside currents, and is refreshing in its groping for naive expression of ideas. The human figure, with a few exceptions, is almost absent. Plant designs do not appear in decorative art. All principal designs are of geometric style and receive a symbolic interpretation evolved from the minds of agriculturists. The ancient Chinese were a nation of farmers, and farmers have always formed the bulwark of Chinese society. Being keenly interested in weather and wind and all natural phenomena exerting an influence on fields and crops, their attention turned toward the observation of the sky and the stars, and this occupation resulted at an early date in a notable advance in the knowledge of astronomy. Hence we encounter interpretations of ornamental forms such as thunder and lightning, clouds, winds, and mountains. Animals are always strongly conventionalized and among them we meet the tiger, the elephant, the rhinoceros, the tapir, the domesticated sheep

and ox, fantastic birds, and a variety of reptiles. Of insects we find represented with predilection the cicada, whose wonderful life-history excited admiration, and who developed into an emblem of resurrection. Above all, numbers play a prominent role in the cosmogony of the Chou period; everything in the old rituals was reduced to a fixed pattern or standard of numbers and categories reflected in celestial phenomena. Geometrical calculation resulted in the construction of images of the principal cosmogonic deities and emblems of rank. By studying carefully the form and designs of a Chou bronze and counting its characteristic features or the number of designs it is possible in some cases to solve its mystery as though it were a cross-word puzzle.

The majority of ancient bronze vessels were not found in graves, but were accidentally discovered embedded in the ground and even in rivers. Other bronzes were handed down as heirlooms in families from father to son, or were preserved in temples, libraries, and private museums. Many bronzes are covered with lengthy inscriptions of archaic style made in the cast. These inscriptions frequently give us a clew as to the purpose for which the vessels served, or the events which prompted their production. It was a common occurrence that the emperor bestowed valuable bronzes on his vassal kings and princes or on deserving ministers of state. Many men had bronzes cast to mark or commemorate an important event in their career, and in this case dedicated them to the memory of their parents, as the Chinese invariably attribute to their ancestors whatever good luck may fall to their lot. Thus, e.g., we read in a lengthy inscription: "On a certain day the emperor Mu of the Chou dynasty dwelt in the ancestral temple, and accompanied by his chief minister, ordered the annalist to issue a diploma in favor of Mr. Sung who was to be promoted to a high office. A black silken robe, a girdle with a buckle, jade ornaments, a standard and bridles adorned with tiny bells were conferred upon him by his majesty. Mr. Sung prostrated himself before the Son of Heaven, expressing his profound gratitude and extolling the imperial benevolence and glory. In order to celebrate this occasion he ordered this precious bronze vessel to be cast in memory of his venerable deceased father and his venerable deceased mother, animated as he was by the desire to cultivate filial piety and to solicit their constant and powerful protection." As demonstrated by this inscription, a bronze vessel of this class served no practical purpose, but remained a family treasure. The characteristic point is that Mr. Sung, on the memorable day of his pro-

motion, turns to his dead parents and ascribes his success to their good influence; even in this case the casting of a bronze was a religious act inspired by deep religious sentiments.

A three-footed bronze goblet of the Shang period used in pouring out libations of wine in the worship of Heaven, the supreme deity (Fig 1), is now in the Freer Art Gallery, Washington. This type has been explained as being derived from an inverted helmet to which three feet are added. With a stretch of imagination we might be disposed to argue that the hero of ancient days, when celebrating a victory, doffed his helmet on the battlefield, offering in it a potation to the gods, and that subsequently the helmet was chosen as the model for a libation-cup. On second thought, however, this explanation is hardly convincing; the Chinese never were so warlike that a military headgear would have commended itself as an emblem worthy of being introduced into the ritualistic cult, nor is the alleged coincidence perfect. Another interpretation seems more plausible. This type of vessel is styled *tsio*, and this word is a general term for small birds. I am inclined to think that the form of this vessel has grown out of the figure of a bird resting on its nest. This theory is confirmed by the fact that there are specimens provided with a cover terminating in a bird's or animal's head. In all probability they were all provided with covers, but most of these are lost. Animalized forms in vessels are typical of ancient Chinese art. The bird, I imagine, was a messenger who carried man's prayers to the god of Heaven. The three feet indicate plainly that the vessel was put over a fire and it is obvious that the wine made of millet or rice was heated in the vessel itself. As is wellknown wine is always taken hot in China. The part forming the bird's head is chamfered into a spout. The two spikes surmounted by knobs (explained as "posts, supports") and set on the edges were probably made for the purpose of lifting the hot cup from the charcoal fire. There is also a symbolic interpretation of these spikes; they are compared with the stalks of cereals—evidently in allusion to millet or other grain from which the sacrificial wine was prepared.

During the Chou period, when the Son of Heaven performed in the spring the ceremony of ploughing the fields, he was assisted by all the great ministers of state, all princes present at court, and the grand prefects. The Son of Heaven himself ploughed three furrows; the great ministers, five; the other ministers and the princes, nine. At their return to the palace the Son of Heaven assembled his companions in his



FIG. 1. BRONZE LIBATION-CUP
SHANG PERIOD (1783-1123 B. C.)
The Freer Gallery, Washington, D. C.

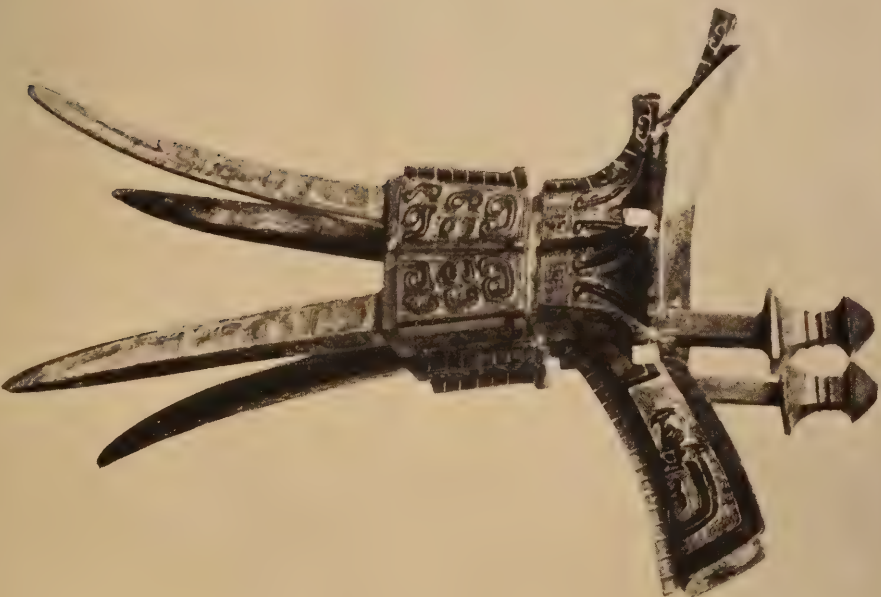


FIG. 2. SQUARE BRONZE GOBLET
SHANG PERIOD (1783-1123 B. C.)
Collection of Mr. Edsel Ford, Detroit, Mich.



FIG. 3. BRONZE BEAKER
SHANG PERIOD (1783-1123 B. C.)
Isabella Stewart Gardner Museum, Boston

chief apartment and raising this goblet addressed them thus: "I offer you this wine in compensation for your trouble." The service of this cup was also required for the ceremonies held in the ancestral temple when the master of the house offered wine from it to the representative of the dead ancestor. It contained but one pint (*sheng*), but was regarded as more honorable and dignified than larger vessels holding three or even four and five pints. Such goblets were also carved from jade.

Under the Chou they were regarded as valuable presents exchanged by the vassal kings. Under the T'ang they were still used by the emperors in the solemn ceremonies addressed to the dieties Heaven and Earth on the summit of the sacred Mount T'ai in Shan-tung. Under the Ming it was a favorite type, but degraded into profane purposes; during the marital ceremony bride and groom alternately drank wine from a cup of this shape for the following reason: only the emperor had the privilege of worshipping Heaven; all others were allowed to invoke Heaven but once in their lifetime, at their wedding ceremony, and solely on this occasion could use this type of goblet which otherwise was an exclusive imperial prerogative. In the age of the Manchu it was frequently imitated in plain and decorated porcelain, also in silver, either for ornamental purposes or for the nuptial ceremony.

The example shown herewith is a superb specimen which excels in all essential characteristics associated with the *tsio* of the Shang dynasty. It is well balanced in its proportions, and in its bold outlines it stands with the convincing force of a masterpiece. The three feet rise in elegant curves. The body is divided into four sections formed by three projecting and denticulated ridges and the single loop-handle that springs from a conventionalized zoöomorphic head. Both symmetry and a studied asymmetry, simultaneously applied, has always been one of the great principles underlying Chinese art. The loop-handle unexpectedly breaks the symmetry of arrangement, adding a pleasing effect to the whole work. The designs are chased with wonderful clarity, being compositions of plain and convolute spirals, the projecting eyes in the centre hinting at a watchful or all-seeing deity. To the artist of that archaic period the production of a sacred vase was a religious duty, and his creation was a reality imbued with the power of life and vision. The triangular patterns in the upper panel are interpreted as mountains.

The vessel illustrated in Fig. 2 is unique. It is known as "phoenix

goblet." It is now in the collection of Mr. Edsel B. Ford of Detroit. In its structure, it is a *tsio* "made square," the squaring-up process affecting not only the form of the vessel but even extending to the spiral designs. In conformity with the square shape we are confronted here with four spear-shaped legs. Likewise each leg has four sides while in the preceding type it is trilateral. The two outer sides of each leg are ornamented with a conventionalized human or animal head dissolved into geometrical combinations of angular spirals: the eyes are plainly indicated by small strokes in quadrangular enclosures, and the nose is forcibly brought out. Eight tooth-shaped ridges dissect the four surfaces of the vessel into eight panels; each side is divided by a groove into an upper and a lower section. The decorative elements, according to Chinese conception, represent reclining or sleeping silkworm cocoons; and these designs, again, are so combined on each side as to form a face which may be interpreted as that of the Silk Goddess. These designs, in undercut relief, are set off from a background of spirals delicately traced and symbolic of thunder and lightning. On the exterior of the spout we encounter the motive of the "phoenix (*fung*) dancing in the clouds," the clouds being expressed by spirals. The term "phoenix," it should be understood, is merely a convenient word used by us, but, as a matter of fact, bears no relation to the phoenix of the occident. This square bronze goblet was dedicated to the deity Earth and served for libations of wine in honor of this deity. Earth was conceived by the ancient Chinese to be square and female, and four was its sacred number, while one and three were the sacred numbers of Heaven. In fact, the lower square section of the bowl rising above the four legs bears a most striking resemblance to the jade image under which Earth was worshipped. Silk was looked upon as one of the precious gifts of Mother Earth, the first discovery of silk, the rearing of silkworms, as well as the spinning of silk, are ascribed by tradition to a woman's initiative. The empress took a profound interest in the welfare and promotion of the silk industry. In the imperial worship performed by the Manchu dynasty silk was offered in the sacrifice to Earth and was buried in the ground. Finally, the "phoenix dancing in the clouds" is an emblem of love and veneration and symbolizes the empress. It occurs on the ancient jade girdle-ornaments worn by women and buried with them in the grave as an emblem of resurrection. All these facts combined prompt us to the conviction that this vessel had an extraordinary place assigned to it and enjoyed a specific

function in the rituals performed by the empress in her homage to Earth and Silk. This phoenix goblet, as it is called, is unique and, as far as I know, the only one of its class in existence. Even the emperor K'ien-lung in all his glory did not possess a piece like this in the museum of his palace. The beauty of this bronze is enhanced by a rich patina of the brown of autumn leaves, interspersed with specks of malachite blue-green.

The bronze beaker (type *ku*), illustrated in Fig. 3, is of the Shang period, being ten and a half inches in height. It is at present in the collection of Mrs. Jack Gardner, Boston. It is recorded to have been discovered in an ancient well at Wu-ch'ang on the Yang-tse, capital of Hupeh Province. It is equally beautiful for its well-balanced proportions, its noble simplicity, purity of form and design, and the exquisite quality of the patina. This type was first produced under the Shang, and was subsequently adopted by their successors, the Chou. Judging from a famous passage in the Confucian Analects (*Lun yü*, VI, 23) it appears that this vessel underwent some changes in the age of the great sage, but, nevertheless, retained its old name. Confucius denounced the government of his time, which indulged in high-sounding phrases without applying the wise principles of the ancients, and illustrates the folly of using words that do not express the reality underlying them by an allusion to the vessel *ku*, which literally means a "corner." Confucius maintained that the term *ku* referred essentially to a vessel with corners, while the vessel thus named and made in his time had none. By these "corners" we have to understand the four slightly projecting, dentated ribs around the stem and foot, as they appear in this example and as they were regularly made under the Shang. At the time of Confucius the form of the vessel had apparently undergone a change, while its ancient name was retained.

The spiral composition is chased with unequalled vigor and firmness, and the asymmetry in the arrangement of the designs is a noteworthy feature. The two raised knobs in the middle portion and on the foot are intended for eyes and hint at the fact that the artist meant to bring out the head of some mythical creature in the seemingly arbitrary combination of these scroll designs. As the spirals symbolize clouds, and the peculiar lanceolate designs, in combinations of four or six, are explained as representing the winds, we shall not err in regarding this head as that of a Storm God moving over the clouded sky.

Some of these *ku* are entirely bare of ornamentation, others are

decorated from top to bottom; others, again, like the specimen here illustrated, are ornamented in the middle and lower portions, a few, also, in the middle portion only. All, however, are built in three sections, plainly set off by grooved zones, and have the same slender, graceful body and flaring trumpet-shaped opening. Our example embodies all characteristics of the Shang period as evidenced by comparison with other known specimens in the collection of the late Viceroy Tuan Fang. The entire vase which served as a wine-vessel is coated with an exceedingly beautiful, lustrous, deep olive-green patina. No other nation can boast of having conceived a vase that could rival this type in grace and beauty of form and sense of pleasing proportions.

The square bronze vase (frontispiece) is now in the Freer Art Gallery of Washington. It is called a phoenix sacrificial vessel (*fung tsun*), being thirteen and three-quarters inches high, and presents a relic of the Chou dynasty (1122-247 B. C.). This majestic piece is constructed in three sections clearly set off from one another, although the whole piece is cast in one mould. As in the case of the *ku* (Fig. 2) the corners are provided with projecting ribs, and each of the four sides is divided into two panels by a similar rib running through the centre. The composition of each zone, however, presents a unit, the same subject being repeated on each of the four sides. The upper panel is occupied by eight triangular fillets which are intended to symbolize mountains; for this reason they always have their place on the neck of a vase, the point or summit reaching its edge. Being suggestive of a towering mountain scenery they lend the vase a feeling of loftiness and sublimity and readily appeal to our imagination. As the triangular bands are filled in by cloud and thunder patterns we have a symbolic representation of mountains overcast with clouds ready to pour down fertilizing rain on the fields. Such was the wish of the farmer, and in this simple, impressionistic manner he conveyed his thoughts. In the lower segment of the upper zone we note in strong relief a pair of conventionalized animals facing each other, their bodies being formed of spiral designs, their eyes being indicated by ovals. In the rectangles forming the base is brought out a pair of similar or identical creatures. The two birds confronting each other in the middle zone exhibit a certain tendency to realism, especially in the bold outlines of their tail-feathers, while circles, half-circles, spirals, and curves are resorted to in order to make up the composition. This bird is possibly intended for the fabulous *fung* (so-called phoenix) for which this vase is named.

It is finely incrustated with a deep greenish-brown olive-like patina on three sides, the fourth exhibiting a light green tinge.

Bells occupy a prominent place in Chinese antiquity, and belong to the most admirable achievements which the Chou artists have created in bronze. Elaborate rules for the making of bells are formulated in the *Chou li*, the old State Handbook of the Chou dynasty, which with minute detail sets forth the court ceremonial, the function of the officers and regulations for their guidance, as well as the productions of the imperial workshops. Bells were invented in China independently of the occident; the ancient Chinese bell is a type of its own, and also differs considerably from the globular and spherical bell subsequently introduced with Buddhism from India. The independence of the Chinese type is demonstrated by its peculiar flat form and the absence of a clapper, the instrument being struck outside by means of a wooden mallet. It was chiefly used in the ancestral hall to summon the spirits of the departed in order to partake of offerings of meat and wine. A bell was also suspended in front of the banqueting hall and was sounded as a call to the guests. It likewise had an orchestral function in accompaniment with other musical instruments; and music, as in Plato's republic, formed an integral part of Chinese education and ceremonial. Music, archery, knowledge of rites and good manners were the essential points of good breeding. Most of the early bells have the two coats set with bosses, arranged, according to a fixed scheme, in groups of three, distributed over three rows, three times three being enclosed in a rectangle, so that eighteen appear on each face, making a total of thirty-six; there are many bells, however, without any bosses, and a few have twenty-four of them. Much speculation has been rife among Chinese and other archaeologists as to the function of these bosses. Wang Fu, author of a catalogue of bronzes in the museum of the Sung emperors, has compared them with nipples, which he takes as an emblem of nutrition, arguing that nipples are represented on bells because "the sound of music means nutrition to the ear." The simile with nipples, however, does not occur in any ancient text, above all, is absent in the *Chou li*, which speaks merely of knobs. It can hardly be imagined that these bosses — of which, by the way, there is a large variety of different shapes, many of these showing no resemblance whatever to nipples — should have served a purely ornamental or esthetic purpose. They were doubtless made with a practical end in view, and, as supposed by some Chinese authors on music, for regulating and harmoniz-

ing the sounds of bells, while later generations forgot this practical purpose and merely applied the bosses ornamentally. The bell now in Miss Buckingham's collection in the Art Institute of Chicago is remarkable for its imposing simplicity and grandeur of conception. It belongs to the Chou period, being sixteen and one-quarter inches in height, and is a truly classical example of Chou art that inspires a feeling of reverence such as we may receive from the lofty arches of an old Gothic cathedral. The *Po ku t'u lu* (chapter 23, p. 14) illustrates a Chou bell very similar to our example except that it is adorned with eight dragons (or perhaps lizards) instead of four, two being added on the right and left sides. The thirty-six nipple-shaped bosses (eighteen on each face) are perfectly modeled, and the five vertical lines of the central zone, as well as the raised meander bands, are delineated with unsurpassed precision and firmness. The entire bell is coated with a beautiful blue-green patina speckled with gold and brown, which was produced by chemical action underground.

A rectangular bronze vessel of the Chou period (Fig. 4), now in Miss Buckingham's collection in the Art Institute, Chicago, is perfectly unique, and none like it is traceable in any Chinese catalogue of bronzes. It is composed of two equal parts, completely symmetric, each in the shape of a rectangle, posed on a hollow base with sides slanting outward. Each single part could form a vessel in itself, and such a single vessel was frequently used in ancient times for holding millet in sacrifices, being known under the name *fu*. In the origin this vessel was a basket, defined by the ancient dictionaries as "square outside and round inside, used to hold boiled millet in State worship." To every student of basketry, baskets which consist of two equal halves perfectly fitting one over the other (for instance, globular baskets composed of two hemispherical pieces) are wellknown, and such baskets are still made in China. The supposition seems to be well justified that the caster of this bronze derived his inspiration from such a double basket; hence the name *shuang fu* has been proposed for this novel type. The *fu* were also carved from wood or moulded from clay. A few specimens of this type in Han pottery have survived; but the favorite material for it was bronze. In the collection of the emperor K'ien-lung there were sixteen bronze *fu*, figured in the *Si ts'ing ku kien* (chapter 29), but he had no double *fu* like this one. Conventionalized animal-heads are cast in prominent relief on the narrow sides of the upper and lower portions, and small zoömorphie faces (two on each long side,



FIG. 4. RECTANGULAR BRONZE VESSEL.
CHOU PERIOD (1122-247 B. C.)
The Chicago Art Institute, Chicago, Ill.

and one on each narrow side) are so fitted to hold the two parts closely together. The slanting sides of the upper and lower bases have gracefully cut-out arched openings, making four feet in the corners. The long, massive bands of meander patterns laid around the body in an elaborate composition are very delicately traced. The patina which covers the entire object on the exterior and interior is very extraordinary in its delightful shades of light blue and green.

Miss Buckingham recently acquired an exquisite bronze vase of the early Han period (206-22 B. C.), exhumed from a grave in the prefecture of Chang-te in Ho-nan Province and sixteen and a half inches in height. It has a large globular body adorned with a pair of heavy movable rings, corresponding in type to the wellknown Han pottery vases which served for burial purposes. Traceable to the culture of the Chou dynasty this type was subsequently adopted by the Han and developed into one of the most popular vases of that period. The Field Museum of Chicago has also several such vases of cast iron. The present example is distinguished by two remarkable features: it is invested with a heavy coating of gold foil, being the only gilt vase of this class has ever come under my notice; it is, further, adorned with an inscription which reads, "Eastern Palace, number seven." This demonstrates that this vase made for imperial use, for the decoration of a palace chamber, and formed one of a series. The surface is partially covered with thick green patina which in combination with the lustre of the gold produces an extraordinary effect.

B. Laufer

CHICAGO, ILL.

TWO PORTRAITS BY BARTHEL BEHAM IN NEW YORK

I

EVERY historian of the Fine Arts coming from Europe is struck by the fact that the best period of German painting (that is to say the fifteenth and sixteenth centuries) is but poorly represented in American public collections. The Museum of Fine Arts in Boston, which boasts of a beautiful large Triptych by the Master of St. Severin, is an exception. In the Metropolitan Museum in New York we look in

vain for any representative religious picture by a German painter of this period. And yet this gap could easily have been filled during the last years if it had not missed the chances offered by the auction of the Kaufmann collection in Berlin and the Goldschmidt-Pozibram auction in Amsterdam. Only last year it incurred an irretrievable loss by failing to buy the famous altar of St. Sebastian by Hans Baldung Grien, a pearl of German art. This omission can hardly be repaired as the works of Baldung are in safe hands, appearing in the market only on rare occasions. In America there is not a single picture by this important Strassburg painter, Dürer's great contemporary and friend.

The Metropolitan Museum does not even contain one painting of the Rhenish School, nor a single picture by Albrecht Altdorfer, the greatest representative of the Danube School of painters. The fine Holbeins are the bequests of Benjamin Altman and William K. Vanderbilt. In the German department there is a decided predominance of portraits: Ulrich Apt, Lucas Cranach, Hans Maler von Schwaz, Bernhard Strigel are more or less well represented. Nor is Barthel Beham missing. The catalogue of 1924 mentions his "Portrait of a Man" (Leonardt von Eck or Tohann Mayr von Eck) and adds that it was purchased out of the Kennedy Fund (1912) without, however, giving any information as to the previous history of the picture. This interesting portrait, the authenticity of which has never been doubted, is wellknown to art-critics.¹ It was formerly in the Gottschalk collection (1897) and was sold by auction in Berlin, 1912, together with Consul Weber's collection of pictures.² As seen above the most recent catalogue of the Metropolitan Museum does not affirm positively whom the portrait actually represents, vacillating between "Leonardt von Eck" and "Tohann Mayr von Eck." The riddle is easy to solve for anyone who has examined Barthel Beham's copper-print portraits, as the features of Leonhard von Eck have been transmitted to us by one of Barthel Beham's masterly engravings,³ of which two plates are extant. The first represents Eck wearing a cap and a loose gown; the second the same man in a fur coat with a hat over his cap. On both prints the name and age of the man and the year are written. The picture in the Metropolitan Museum shows us the half-length portrait of a man with arms folded wearing a red cap and a loose gown over a white shirt. The

¹G. Pauli, Barthel Beham. Ein Rvitisches Verzeichnis seiner Kupferstiche. Strassburg, 1911. —K. Woermann, Wissenschaftliches Verzeichnis der älteren Gemälde der Galerie Weber. Hamburg, 1907, II ed.

²Galerie Weber. Sold at public auction Berlin, 1912, No. 57. Plate 24.

³G. Pauli, p. 58. No. 94. I, II.

face three-quarters right is clean shaven. Comparing it with the two copper-prints we see that it corresponds exactly with the one first mentioned. As the print is reversed we are enabled to state that it is a reproduction of the painting. At the top of the print we read: Leonhard von Egkh, aetat. XXXXVII; right hand side near the neck are written the year 1527 and the initials of the artist, B. P. (Beham = Peham).

So the portrait of the Metropolitan Museum represents the Chancellor Leonhard von Eck at the age of 47 painted in the year 1527. The name of Leonhard von Eck is wellknown to students of German History. He was one of the most gifted and most relentless advocates of Particularism and Liberty against the encroachments of the Hapsburg monarchs (and at the same time a rigid Catholic bent on stamping out the new faith). Springing from a noble Bavarian family of Kelheim, he studied the law at Ingolstadt and Siena and then entered the service of the Margrave George of Brandenburg-Anspach, but soon left this prince in order to serve Duke William IV of Bavaria, whose Chancellor he became in 1519 with well-nigh unlimited power. He worked unremittingly for the interests of the Catholic Church and from 1522 did his best to suppress every Protestant movement in Bavaria and in the territories of the Swabian League, promoting and abetting all the time Bavarian opposition, open or disguised, against the Hapsburg dynasty.

During the Peasant's War he organized the resistance of the Swabian League against the revolting peasants. At the diets of Augsburg, Regensburg, Nürnberg and Speyer (1530-1544) he always voted for the hardest measures against the Protestants. On the other hand he never failed to join in any intrigue against the emperor, whether started by Protestants or Catholics, by Philip the Magnanimous or John Zápolya, by the French government or the Roman Curia.

In spite of all this he made an alliance with the emperor against the Smalcaldic League on the seventh of June, 1546 (at which time the League still considered him as neutral), in the hope—frustrated later on—of procuring the electorate of the Palatinate for his master, the Duke of Bavaria. He died at the age of seventy on the seventeenth of March, 1550.

II

What we have said about American public galleries holds good for the private ones as well: few German pictures of the fifteenth and sixteenth centuries have found their way to them. Here again there is an exception: the collection of the late John G. Johnson in Philadelphia,

which contains works of Rhenish, Franconian, Swabian, Bavarian, Saxon and Westphalian masters. Then there are the collections of Henry Goldman, Henry Clay Frick, Arthur Sachs and some others in which I have seen several beautiful Holbein portraits. Mr. Alfred Keller's small but select gallery includes a picture by Lucas Cranach the elder (St. John as a child adoring the Infant Christ), and a likeness of the reformer, Caspar Kreutzinger, a work of Lucas Cranach the younger.

I had a joyful surprise in the beautiful residence of Mr. Robert de Forest in New York where I was shown, among a great many American pictures and other works of art, an exquisite painting of the German Renaissance at its best. It is a fascinating half-length portrait of a noble gentleman.⁴ The face about three-quarters right with a long light brown beard and hanging-down moustaches, brown eyes, in a black robe, brown fur and a broad black flat cap with ornaments. The delicate pale gray of the background sets off the sturdy figure and ruddy complexion of the man, who is looking straight before him in calm contemplation. The year 1535 is written in the left hand top corner. The painter has not given us the name of his model, nor is there any clue that might enable us to arrive at a definite conclusion about his personality beyond the very vague one of his having been a Bavarian gentleman between thirty-five and forty years old. And the name of the painter? It is—Barthel Beham, an artist preëminent among his contemporaries chiefly on account of his copper-prints.

Woltman⁵ has endeavoured to reconstruct Barthel Beham's activity as a painter; some other German scholars, Tanitschek⁶ among them, have worked on the same lines. They all ascribed a group of thirty-one pictures at the Gallery of Donaueschingen to Barthel Beham.

We owe the clearing up of this question to the investigations of Koetschau.⁷ The pictures of Donaueschingen have nothing to do with Barthel Beham. They are the works of an artist known to experts as the "Master of Messkirch," who is probably identical with Törg Ziegler (1495-1559).

As soon as we separate the paintings of this artist from Barthel Beham's we see that comparatively few pictures of the latter are

⁴Wood, 15 in. h. by 12 in. w. Previously in possession of the architect, Stanford White.

⁵A. Woltmann, *Fürstlich Fürstenbergische Sammlungen. Verzeichnis der Gemälde.* Karlsruhe, 1870.

⁶H. Tanitschek, *Die Geschichte der deutschen Malerei.* Berlin, 1886.

⁷K. Koetschau, *Barthel Beham und der Meister von Messkirch.* Strassburg, 1893.



BARTHEL BEHAM: PORTRAIT
Collection of Mr. Robert W. De Forest, New York

known; that, as we have mentioned already, his fame rests chiefly on his exquisite copper-prints.⁸ The group of artists to which he belongs is usually designated in Germany as "Klemmeister," i. e., masters on a small scale. Barthel Beham, his brother, Sebald Beham, and Georg Penz are the three bright stars in their small sphere. They owe this quaint name to the circumstance that they all preferred a diminutive size for the copper-prints, which displayed their rich and varied gifts to the greatest advantage.

According to recent investigations Barthel Beham made ninety-four copper-prints, only five of which are portraits. The earliest of these (1527) is the likeness of the Chancellor Leonhard von Eck mentioned above; the next in succession are two counterparts completed 1531; they represent the Emperor Charles V and Ferdinand I. The portrait of Duke Louis of Bavaria belongs to the following year and the one of Dr. Erasmus Baldermann to 1535.

In the brief space of thirty-eight years granted to him by Providence, the best part of which must have been taken up by his manifold activity as an engraver, Barthel Beham found time for some first-rate work as a painter.

Of religious pictures Pauli ascribes to him the symbolic representation of the third and fourth chapters of the Acts of the Apostles (Vienna, Gallery No. 1418). However, his chief work is the great picture (No. 684 in the old Pinakothek in Munich) representing the scene from the legend of the Holy Cross, in which the Cross is laid on the body of a dead woman and its miraculous power proved by the woman's resurrection. The rich architecture and elaborate composition of this work point to North-Italian influence. It was painted in 1530 and formed a part of a series of historical pictures executed on the order of the Bavarian Duke William IV by some ancient South-German painters: Altdorfer, Burgkmair, Bren and others.

Barthel Beham first saw the light of this world at Nürnberg, 1502. According to Neudörffer⁹ he was sent to Italy by the art loving Duke William IV of Bavaria, and died there 1540. We know from the same source that he, his brother, Hans Sebald Beham, and Georg Penz were banished from Nürnberg in 1524 on the ground of their being free thinkers and Communists and refusing to acknowledge the truth of Holy Writ and to submit to the authorities of the town.

⁸See H. Röttinger (Strassburg 1921) on Barthel Beham, the engraver on wood.

⁹T. Neudörffer, *Nachrichten von Künstlern und Werkleuten aus den Tahoe 1547*. (Quellen-schriften für Kunstgeschichte. Vienna, 1888. Vol. X).

Three years later, 1527, Barthel Beham appears in Munich and paints the portrait of Leonhard von Eck (Metropolitan Museum), also the portrait of a lady, now in the collection of Herr von Lotzbeck in Munich. The half-length likeness of H. Lissaltz originates from the year 1528.

Soon after his relations with Duke William IV of Bavaria must have begun, for between the years 1530 and 1536 he held the title of a court painter and as such made several portraits of the ducal family. They are all in the same size but of unequal merit and at present scattered in different collections.¹⁰

The most beautiful of all these pictures is the likeness of the Count Palatine Otto Heinrich (1502-1559), who adopted the reformed faith in 1542. He endowed the University of Heidelberg with generous donations for scholarly and artistic purposes and remodelled it on Protestant, humanistic lines; he erected the beautiful and richly sculptured Otto Heinrichs-Bau of the Heidelberg castle (1556-1559), the magnificent gate of which is a masterpiece of German Renaissance.

Barthel Beham's portrait of the Count Palatine Otto Heinrich¹¹ was painted — as the inscription informs us — in 1535, and shows the prince in the prime of life at the age of thirty-three. It was painted in the same year as the portrait in Mr. Robert de Forest's gallery. These two portraits show us the artist at the summit of his career. Each is remarkable in its own way, and it is by no means easy to decide to which the preference should be given. The portrait in Mr. Robert de Forest's possession is as yet almost completely unknown, besides it has the great advantage of being in a state of perfect preservation. It is sure to gain a place of honour among the rare paintings of Barthel Beham.¹²

Gabriel de Térey.

BUDAPEST.

¹⁰Munich, Bavarian National Museum (No. 102-115); Schleissheim, Gallery (No. 128, 129); Wiesbaden, Gallery; Prague, Collection Count Nostitz (No. 17, 18); Munich, old Pinakothek (No. 3559); Augsburg, Gallery (No. 2138). Besides these pictures we mention the portraits of Barthel Beham in the Kunsthalle in Bremen and in the Borghese Gallery, Rome (1532). There a few of Barthel Beham's Portrait-drawings in the Printroom of the Berlin Museum (1521, 1530) and in the Albertina - Collection, Vienna.

¹¹Augsburg, Gallery No. 2138. Phot. Fr. Bruckmann, Munich.

¹²I wish to mention here another of Barthel Beham's pictures, "Le Chevalier at sa Fiancée," which was sold at auction in Amsterdam at Fr. Muller's 1924 (Collection Goldschmidt—Pozibram de Bruxelles, No. 4). It represents a young couple on horseback, surprised by Death. It suggests the idea of ascribing to Barthel Beham a drawing in the Printroom at Dresden, showing a young woman mounted on a horse, that has hitherto passed for a work by Hans Baldung Grien.

THE CLARENCE H. MACKAY COLLECTION OF ITALIAN RENAISSANCE SCULPTURES

PART TWO

WHILE the Tuscan Renaissance sculptures of the Mackay Collection are mostly in terra-cotta and marble, bronzes preponderate among the sculptors of Northern Italy, and rightly so as it is for their bronzes that the Paduan and Venetian masters are particularly famous.

Three decorative pieces from the Paduan workshops, dating from the close of the fifteenth and the beginning of the sixteenth centuries, the "Winecooler," the "Large Bronze Vase," and the "Casket as an Inkstand" are already known through Dr. Bode's catalogue of the J. Pierpont Morgan Collection to which they formerly belonged. One of the most famous pieces from Ricci's workshop, the great altar candlestick, (Fig. 1) has, however, not been hitherto published as it came straight to the Mackay Collection from a private source in England. Among the numerous works from the Ricci atelier it has the advantage of a characteristic quattrocento composition with all the naiveté and directness of the art of this period. It is evidently one of the master's earlier works, judging by its clumsy structure and the inadequate joining of the different parts, and it bears witness to his boundless inventiveness. It is built in six tiers with eighteen individual figures in changing postures. The charmingly executed foliage and the grotesque ornamentation are quite as characteristic of Ricci's style as are the individual figures, although it would be impossible to point to any exact duplication of them. Similarly the bearded men, who, now standing, now kneeling, support the pedestal reappear as Atlas or bearers of inkwells in authenticated works from Ricci's atelier, and the satyrs of the center part are found in similar but not identical postures in various of his other objects of utility. The woman in tattered garments holding a child on the fourth tier of this candlestick is a most attractive figure which does not appear elsewhere in his work. The fact that she is holding the child twice on her left arm and once on the right proves clearly that these figures were all cast separately—probably by the "cire perdue" process—from the same model undoubtedly but not from the same mould. Most charming, too, is the nude female figure of the lowest tier. Its slender proportions and small head are reminiscent of well known bronze statuettes by Ricci, such as the "Susannah" of the Frick Collection, the "Kneeling Figure" of the Leroy Collection, and the

"Seated Woman with a Vase" in the Kaiser Friedrich Museum, Berlin. The entire candelabra is covered with a thick, black, enamel-like patina which enhances the richness of the ornamentation. The different tiers of the candlestick may be taken apart, and have numbers scratched on them indicating their place in the arrangement.

The grotesque and baroque formation, typical of the transition period between late Gothic and early Renaissance art, is exemplified in the details—for example in the combination of curious vegetable and human forms on the pedestal and in the frieze ornamentations, as well as in the whole silhouette. The imitation of antique forms—such as in the nude female figure of the lowest tier, and in the details of foliage, especially the acanthus leaves—is, on the contrary, confined to superficialities.

The fine small bronze of a "Dancing Youth" (Fig. 2), is likewise of Paduan origin, and seems to me to be a hitherto unrecognized work by Francesco da Sant' Agata. In contrast to Riccio, this master's finely proportioned, carefully modeled figures strive toward a stricter, more classic conformation. In fact, he betrays the goldsmith in his meticulous treatment of surfaces. Bode, who was the first to rediscover this master, has remarked in connection with his figures that the arms are nearly always held away from the body to emphasize the fine modeling of the torso; that the turn of the body is apt to be sharply accented, and the whole penetrated by a fine feeling for rhythm. All this is true of our figure. The head expresses particularly finely the dream-filled mood of the dancer, while the body revolves instinctively, and completely, seems even to float.

The classic influence discernable in the above artist was powerfully felt by the Venetian sculptors of the period. The atelier of Lombardi in the city of Lagoons, from which the most famous Venetian sculptures of the second half of the fifteenth century emanated, is represented in the Mackay Collection by three splendid examples which in curious fashion went under the name of the Milanese master Omodeo, with whom they have nothing whatever to do. The two Angels in Sandstone bearing candlesticks (Figs. 3 and 4), are most suggestive of the so-called "Master of San Trovaso" whom Dr. Planizcig recently in his excellent "History of Venetian Renaissance Sculptors" endeavors without particularly convincing evidence to identify with Pyrgoteles, a lesser Venetian sculptor.

The "Master of San Trovaso," so named from his fine bas-reliefs of angels in San Trovaso in Venice and in the Berlin Museum, is an artist



FIG. 1. RICCIO: ALTAR CANDLESTICK
Collection of Mr. Clarence H. Mackay, Roslyn, N. Y.

of whom we can in the meantime only affirm that he belonged to the circle surrounding Pietro Lombardi, and probably indeed to his workshop. The angels of the Mackay Collection with their luxuriant curls and parted lips, with finely draped applied garments, girdled around the hips and open at the side of the leg, seem absolutely like figures sprung loose from the delicate reliefs of this master. Planizcig is right in connecting with these reliefs the Madonna in the Seminario Patriarcale and the Madonna Mocenigo in the Palace of the Doges in Venice, and these works—especially the accompanying angels and the Putti holding weapons of the last-named Madonna—stand in close relationship to the angels of the Mackay Collection. Through the Mocenigo Madonna, whose donor, the Doge Pietro Mocenigo died in 1476, we can derive an approximate idea of their date of origin which must have been the seventh or eighth decade of the fifteenth century.

The Angel in Marble from the Chabrière-Arles Collection (Fig. 5), which in delicacy of conception is superior to the Angels with Candlesticks, may well be by Pietro Lombardi himself. In beauty and delicacy of execution it is in nowise inferior to his authenticated works. The delightful figures of the Vittoria in the Scala Foscara of the Palace of the Doges (Illustrated by A. Venturi, *Storia della Arte Italiana* VI, Fig. 738), and the Allegorical Figure in the courtyard of the same palace (A. Venturi, Fig. 743) must be by the same hand as our angel, and are possibly all parts of the same ruined monument. There are also two marble figures in the collections of the Berlin Museum which in type are completely identical — a Kneeling Angel (Catalogue No. 303), and a youthful St. John the Evangelist, in rich classic garments, which as Planizcig points out was originally in the Villa Aetichiero in Padua with the reliefs of the Master of San Trovaso. There can be no doubt of the close relationship of all these marbles — among which we include the angel of the Mackay Collection — to the work of Pietro Lombardi, and this is the attribution made by A. Venturi, who strangely connects some of the reliefs of the Master of San Trovaso with Agostino di Duccio, while he attributes other work by the same hand — such as the Mocenigo Madonna — to Pietro Lombardi himself.

The definitely decorative character of Venetian Renaissance sculpture, which was fostered by the many commissions for commemorative monuments and architectural exteriors, naturally resulted in a less definite individuality among the masters of this school than in the case of the Florentines. If in the fifteenth century it is difficult to distinguish

the individual artists of the Lombardi ateliers, in the sixteenth it is no easy task for the art historian to differentiate between works from the ateliers of Jacopo Sansovino, Alessandro Vittoria, Roccatagliata and their followers.

The magnificent and pompous art of the Venetian High Renaissance is represented in the Mackay Collection pre-eminently by a splendid pair of hitherto unpublished bronze andirons (Fig. 6). In the case of most later Venetian andirons we would not go astray in ascribing them rather to Vittoria and his followers than to Jacopo Sansovino. In some few cases, however, where the form is particularly imaginative and the execution very fine, such as the andirons of the Blumenthal Collection (formerly the Taylor Collection), and in the case of the ones illustrated here, the attribution to Sansovino is completely justified, all the more so as an accurate comparison of type confirms it.

The splendid bronzes of the Mackay Collection with their wonderful patina are characteristic productions of the high-tide of the Venetian Late-Renaissance. The artist revels in luxuriant forms, but achieves a clear contour from this mounting mass of material. The conception of fire-breathing dragons as supports, of which we find feebler imitations by Guiseppe de Levi in andirons in the Bargello (Planizcig, Ill. 663 and 669) and by Roccatagliata in the Victoria & Albert Museum (Planizcig, Ills. 706 and 707), we can only associate with Sansovino himself. The figures of the kneeling youths on the upper portion coincide completely in the broad handling of the garments and the fine and painstaking modeling of the bodies with known works of this master and so far as the crowning figures of Mars and Venus are concerned one need only recollect the statues in the Loggia or on the main staircase of the Palace of the Doges, or individual bronze statuettes such as the Zeus of the Vienna Museum (Planizcig, Ill. 400), whose posture shows noticeable similarities to the Venus with the Dolphin.

The latest bronzes of the Mackay Collection are by a master who represents the last phase of Venetian sculpture—Nicolo Roccatagliata, called by Planizcig, who has admirably collated and described his work, "The Master of the Putti." Nicolo was of Genoese origin, but came to Venice in his early years (during the eighth decade of the sixteenth century) and developed his technique there — particularly under the influence of Sansovino and Alessandro Vittoria. He enjoyed friendly relations with Tintoretto and prepared little clay models for him which Tintoretto used as studies. Roccatagliata's principal authenticated



FIGS. 3 AND 4. WORKSHOP OF PIETRO LOMBARDI: ANGELS HOLDING CANDLESTICKS
WHITE SANDSTONE

Collection of Mr. Clarence H. Mackay, Roslyn, N. Y.



FIG. 2. FRANCESCO DA SANT' AGATA: DANCING YOUTH
BRONZE STATUETTE

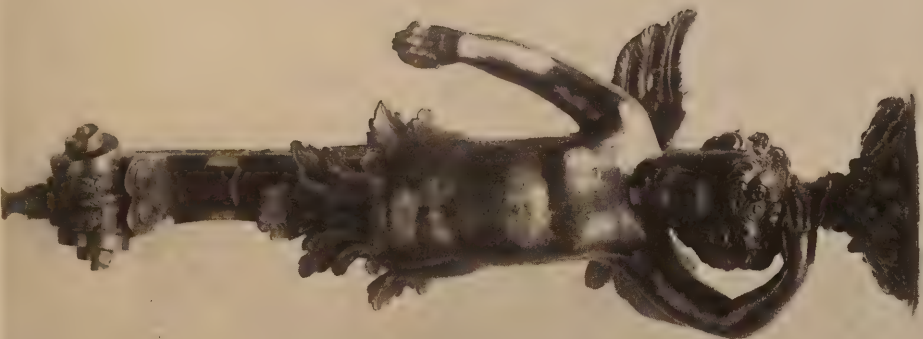


FIG. 7. NICOLO' ROCCATAGLIATA:
BRONZE CANDLEBRACKET
Collection of Mr. Clarence H. Mackay, Roslyn, N. Y.



FIG. 5. PIETRO LOMBARDI: MARBLE STATUE
OF AN ANGEL

*Collection of Mr. Clarence H. Mackay,
Roslyn, N. Y.*



FIG. 6. JACOPO SANSOVINO: ANDIRONS
Collection of Mr. Clarence H. Mackay, Rocklyn, N. Y.



FIG. 8. BRONZE CANDLESTICK

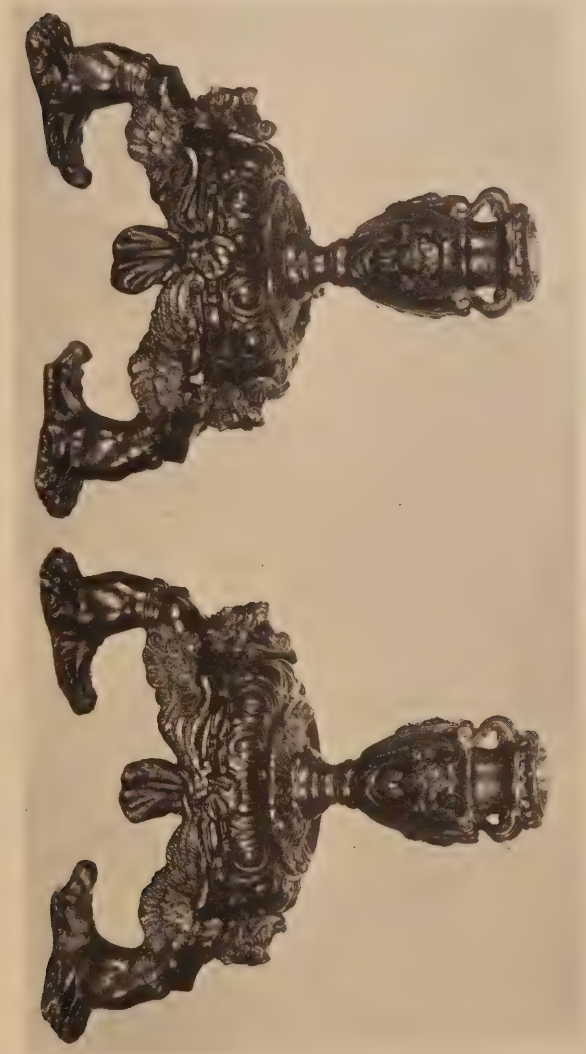


FIG. 9. BRONZE CANDLESTICKS

By NICOLÒ ROCCATAGLIATA

Collection of Mr. Clarence H. Mackay, Roslyn, N. Y.

works are in San Giorgio Maggiore in Venice, and it was for this church that his last known commission was carried out in 1636.

Mr. Mackay owns four large candlebrackets by this master in the form of putti, which rank with the best of his achievements (Fig. 7). It is easy to recognize Roccatagliata's work by the type of his winged cherubs, with hair divided into triple tufts, tip-tilted noses and curving eyelids, a type that is repeated in the putti heads edging the candle socket. The modeling of the cherub as a Hermes whose body springs from a wreath of leaves and terminates in a volute is frequently found in door knockers, door handles and andirons by him in the Bargello and in the Museo Archologico in Venice.

Three smaller candelabra in the Mackay Collection, formerly ascribed to Alessandro Vittoria, are likewise the work of Roccatagliata (Figs. 8, 9). Two of these are identical and rest, each, on three female half-figures, and a third of particularly charming conception shows three putti standing on volutes and supporting the candle socket. As in the splendid large andirons by this master in the Bargello, which are his masterpiece, the bodies of the Putti have scarfs wound around their breasts and are depicted stepping vigorously outward and with uplifted arms.

In these highly diversified objects comprised in the Mackay Collection as characteristic examples of Paduan and Venetian sculpture in bronze, we recognize the predilection and special gifts of these North Italian masters for a painter-like and decorative treatment of most varied forms, in the determination of the object itself as well as in the treatment of detail. In the sculpture chosen to represent the Tuscan Renaissance examples of a more monumental nature in the form of portraits of presentations of the legendary figures of the Church rightly predominate.

H. A. Valentiner

DETROIT, MICH.

WILLARD L. METCALF

AMERICAN landscape art has produced some men of peculiarly fine and lovely quality who interpret American scenes with sensitive fidelity to Nature and to their own conception of art.

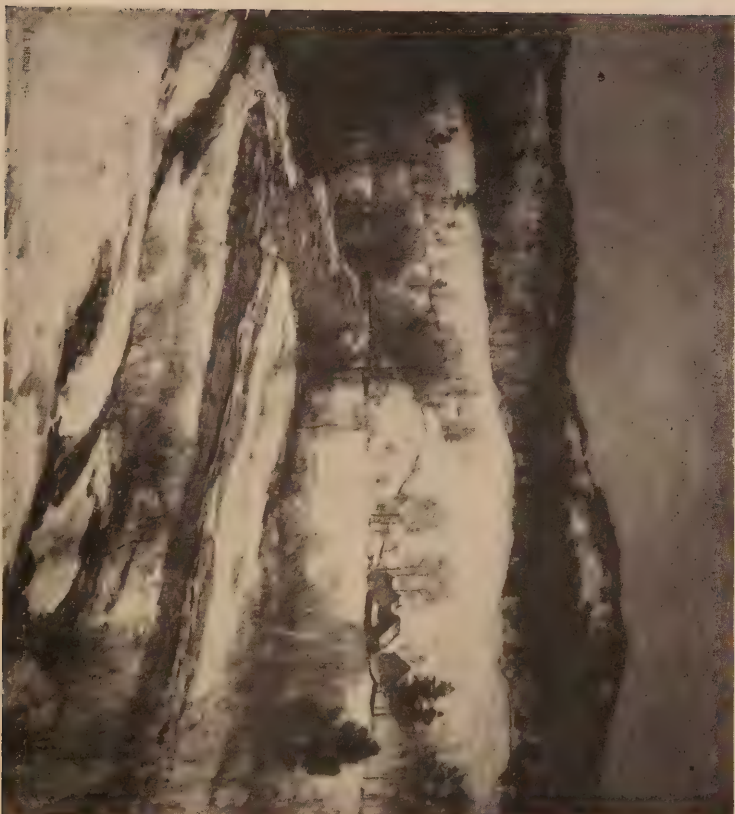
Willard Metcalf's work portrays the most characteristic aspects of the Eastern states in the terms of a thoroughly American temperament. Perhaps nowhere else do the seasons put their imprint on landscape with such incisiveness as in New England. And it is this section to which Metcalf almost exclusively confines himself. His pictures of early Spring are not impressions of Spring in general, but of a particular New England locality. They have the shy joy of a reserved nature returning to gladness after a long season of chilling repression, which characterizes Nature and human nature in New England. His interpretation of Spring may be likened to an allegro movement played on a clear-toned spinet.

Autumn is also a favorite season of his — Autumn at the crescendo when New England trees quiver in tongues of flame against a pellucid blue sky, when the land of Puritan descent throws off its cloak of reticence and glows in febrile intensity. He is one of the happiest interpreters of the unrivalled October days which are the peculiar glory of our climate. When New England snows cool the fires of Autumn his work is equally inspired. He gives us the mood of snow-filled air and the frosty feeling of Winter among lonely hills and trees, gives us also the first disintegrating breath of Spring on deep New England snows.

His work calls up tender associations which an American can best appreciate. Is the wistful quality faintly tinged with sadness which seems to emanate from his pictures inherent in the artist or in the scene he portrays? It is perhaps both objective and subjective.

Willard Metcalf was born in Lowell, Massachusetts, in 1858. He received his training at the Museum of Fine Arts in Boston and at the Julian Academy in Paris. His work is represented in the permanent collections of most of our Public Museums. Some of his recent oil paintings are among the finest things he has done, for instance: "Awakening Spring," "The Winter's Mantle," "The Pool, November" and "Closing Autumn." In the last years of his career his gift was not on the wane but at the height of expressive energy.

It is interesting to contrast Metcalf's work with that of another painter of New England scenes — Winslow Homer — because the two



WILLARD METCALF: MARCH THAW



WILLARD METCALF: IN THE NORTH COUNTRY
The Metropolitan Museum of Art, New York

artists are so different in painting temperament. Homer is dramatic; he produces ominous effects; he handles titanic rocks opposing the onslaught of waves; but Metcalf works in a mood of wistful harmony, of sparkling delicacy. Homer's figures are an integral part of the scenes he paints, while Metcalf seldom introduces the human figure. Homer's art is robust; Metcalf's is more fragile and meticulous, yet equally authoritative.

The Metropolitan Museum owns his painting "In the North Country," a fine example of beautiful feeling for color, skill in composition and truth to Nature. The background is filled by the ample form of a mountain, not the kind of a mountain which awes by its abrupt and towering outlines, but one which slopes in leisurely fashion and whose friendly presence does not hide the blue sky. The middle distance shows exquisite artistry in the delineation of leafless tree-forms. The warm grey cloud of trees is accented by glimpses of little red buildings and a church tower. Trees and village rest in the hollow while the slope swells into the foreground where we see a brook of the sapphire tinge acquired by running water on a bracing North country day. The blue stream carries purple shadows and there are blue and purple tones on the mountain as well as patches of green. The color has brilliancy veiled in delicacy and pervaded by truth. Accents of red, black and white are introduced by cattle on yonder bank of the stream—they are merely indicated and yet one gets the true feeling of grazing cattle. In the picture there is the painstaking fidelity to Nature characteristic of this artist, but there is also the sense of wide spaces which may be observed in some of his paintings, and there is as in all his work a portrait of a scene essentially American rather than the poetic presentment of landscape forms which might be ascribed to any country. In this he differs from Francis Murphy. He does not produce over and over again a lovely generalized mood as Murphy did, every picture of Metcalf's is a poignant portrait of a local American scene, so that a lover of New England landscape feels a grip at the heart in viewing a country church, an old homestead, a Spring, Autumn or Winter day of his.

In his "Benediction" a white church dreaming in the moonlight stirs pensive memories of the old New England church which looked down at us from the brow of the hill on moonlit nights and his "Old Homestead" touches the chords of remote ancestral influences.

Walt Whitman sings in his "Song of Joys":

"O to go back to the place where I was born,
To hear the birds sing once more,
To ramble about the house and barn and over the fields once more,
And through the orchard and along the old lanes once more."

This mood of homesickness for the haunts we or our parents loved finds satisfaction in Metcalf's paintings.

Catherine Beash Ely

NEW YORK

NEW ART BOOKS

CONTRIBUCIONES A LA HISTORIA DEL ARTE EN LA ECUADOR. VOLUMEN I. Par Jose Gabriel Navarro. Illustrated. Large Octavo. Quito, Ecuador. 1925.

An important study of the art of Ecuador from the earliest times through the days of the Spanish conquest, handsomely illustrated with many full page plates. Dr. Navarro's original researches in the art of his country deserve special consideration from scholars elsewhere. They are of unique value to the serious student.

THE WAY TO SKETCH. By Vernon Blake. Small Quarto. Illustrated. Oxford. The Clarendon Press. 1925.

Notes on the essentials of landscape sketching with particular reference to the use of water color. A handy technical treatise for the beginner.

ART STUDIES. Volume II. 1924. Illustrated. Small folio. Princeton, N. J. 1924.

Contents: Allan Marquand. A Biographical Note. The Life and Works of Francesco di Giorgio. By Arthur McComb. The Barney Madonna with Adoring Angels by Antonio Rossellino. By Allan Marquand. The Stucco Altar-frontals of Catalonia. By Walter W. S. Cook. A Source of Mediæval Style in France. E. Baldwin Smith. Two Snow-laden Pines. By Frederick Mortimer Clapp. Antonello da Messina's Venetian Altar-piece of 1746. By Frank Jewett Mather, Jr.

A HISTORY OF SCULPTURE. By Prof. George H. Chase and Prof. Chandler R. Post. Illustrated 12mo. New York. 1924.

A brief survey of the development of sculptured art from the earliest times to the present day in all countries. Bibliographical notes at the ends of the chapters covering definite periods indicate practically all the standard publications relative thereto. An admirable handbook for the general student as well as an interesting treatise for the average reader.

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